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EducT

T H E

HIGH SCHOOL MUSIC READER

FOR THE USE OF

MIXED AND BOYS' HIGH SCHOOLS

BY

JULIUS EICHBERG

GENERAL SUPERVISOR OF MUSICAL INSTRUCTION
IN THE BOSTON PUBLIC SCHOOLS

BOSTON
PUBLISHED BY GINN & COMPANY
1888

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PREFACE.

THE present collection of Solfeggios and Four-Part Songs is designed more especially for the use of *Mixed* and *Boys' High Schools*. Some knowledge of singing and of reading at sight is indispensable, previous to taking up the High School Reader. All these Solfeggios have been used for years in the Boston High Schools, and will be found to contain a great variety of rythmical and melodic forms.

It is perhaps unnecessary to state that these exercises should be practised *by note*, and with as little aid as possible from the piano; giving due attention to position of body, evenness of tone, and clearness of enunciation. The Solfeggios may be transposed whenever it becomes necessary, although most of them can be sung by pupils of a very small compass of voice.

As in many High Schools there is often a scarcity of tenors, their part may, in most cases, be sung by altos (boys).

The Choruses have been selected for their musical worth, and are well adapted to the development of a sound musical taste.

Asking for the book a kind reception from his fellow-teachers, the author submits it to their friendly judgment.

JULIUS EICHBERG.

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ADVANCED SOLFEGGIOS.

No. 1.

Moderato.



No. 2.

Andante.



No. 3.

Allegretto.



No. 4.

Vivace.



The musical score consists of two systems of staves. The first system has two staves with a treble clef and a key signature of one sharp (F#). The first staff contains a melody with eighth and sixteenth notes, and a first ending (1a.) and second ending (2a.) marked above it. The second staff contains a bass line with eighth and sixteenth notes. The second system also has two staves with a treble clef and a key signature of one sharp. The first staff continues the melody with a long note and a slur. The second staff continues the bass line with eighth and sixteenth notes. The piece ends with a double bar line.

No. 5.

Allegretto.

The musical score for No. 5 is in 2/4 time, indicated by the time signature. It consists of two staves with a treble clef and a key signature of one sharp (F#). The first staff contains a melody with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes. The piece ends with a double bar line.



No. 6.

Allegro.

No. 7.

Andantino.

A musical score for the song 'The Rose Tree'. It consists of four staves of music in G major (one sharp) and 2/4 time. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second staff is a harmonic accompaniment, also in G major. The third and fourth staves continue the melody and accompaniment respectively, ending with a double bar line. The music is written in a simple, clear style suitable for a children's songbook.

No. 8.

Moderate.

The image shows a musical score for the song "The Rose Tree". At the top, the title "The Rose Tree" is written in a decorative, stylized font. Below the title, the tempo "Moderate." is indicated. The score is written for two voices, with the upper part labeled "Soprano" and the lower part labeled "Alto". The key signature is one sharp (F#), and the time signature is common time (C). The music consists of two staves, each with a treble clef. The melody is simple and catchy, with a mix of quarter and eighth notes. The lyrics "The Rose Tree" are written below the notes. The score is presented on a white background with black musical notation.

The first system of music consists of two staves in G major (one sharp). The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and quarter notes, ending with a quarter rest. The bottom staff also begins with a treble clef and a key signature of one sharp. It contains a series of eighth and quarter notes, ending with a quarter rest. The system concludes with a double bar line.

No. 9.

The second system of music, labeled "No. 9.", consists of two staves in G major (one sharp). The top staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and quarter notes, ending with a quarter rest. The bottom staff also begins with a treble clef and a key signature of one sharp. It contains a series of eighth and quarter notes, ending with a quarter rest. The system concludes with a double bar line.

No. 10.

Largo.

No. 11.

Moderato leggiero.

No. 12.

NOTE.—The bass part may be sung by sopranos or altos (one octave higher, of course). Such practice will be found highly useful.

Allegretto ma moderato.



No. 13.

Allegretto.

No. 14.

Andante.

Two-staff musical score for No. 14, *Andante*. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The score consists of two systems, each with a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and the word "Fine." written below the bass staff.

D. C. al Fine.

No. 15.

Allegro quasi allegretto.

No. 16.

Tempo giusto.



No. 17.

Andantino.

No. 18.



No. 19.



No. 20.

Allegro. Sempre forte.

No. 21

Risoluto.

No. 22.

Allegro giocoso.

Musical score for No. 22, *Allegro giocoso*. The score is written for two staves, likely representing a single melodic line. The key signature is one flat (B-flat) and the time signature is 12/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the sixth system.

No. 23.

NOTE.—The bass part can also be sung by altos and second sopranos.

Fughetta.

Musical score for No. 23, *Fughetta*. The score is written for two staves, likely representing a single melodic line. The key signature is two sharps (F# and C#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the second system.



No. 24.

Tempo di Minuetto.

Musical score for No. 24, *Tempo di Minuetto*. The score is written for two staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music consists of six measures. The first measure features a triplet of eighth notes in the right hand and a quarter note in the left hand. The second measure has a whole rest in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The fifth measure has a quarter note in the right hand and a quarter note in the left hand. The sixth measure has a quarter note in the right hand and a quarter note in the left hand. The score ends with a double bar line.

No. 25.

Musical score for No. 25. The score is written for two staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of six measures. The first measure features a triplet of eighth notes in the right hand and a quarter note in the left hand. The second measure has a quarter note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The fifth measure has a quarter note in the right hand and a quarter note in the left hand. The sixth measure has a quarter note in the right hand and a quarter note in the left hand. The score ends with a double bar line.



No. 26.

Allegro energico.

No. 27.

Allegro marcato.



No. 28.

Andante con moto.

No. 29.

Fughetta.



No. 30.

Allegro di molto.

The musical score is written for two staves, both in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The piece is marked *Allegro di molto*. The notation includes various note values such as eighth, quarter, and half notes, as well as rests and slurs. The score is organized into six systems, each containing two staves. The final system concludes with a double bar line.

No. 31.

Vivace.

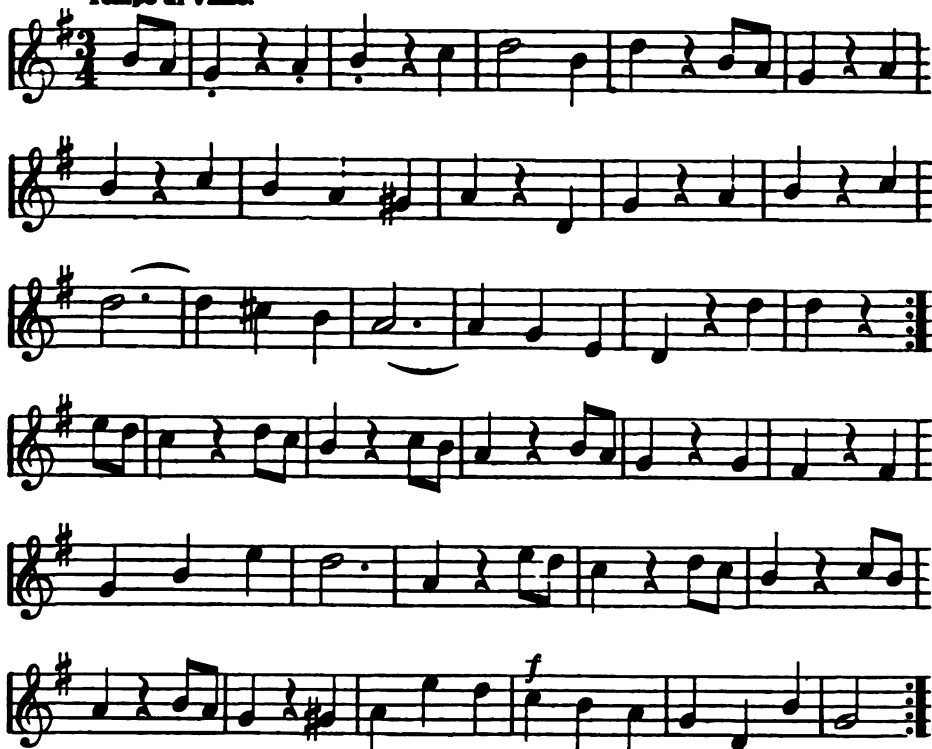
This musical score is for a piece titled "No. 31" in G major (indicated by four sharps: F#, C#, G#, D#) and 2/4 time. The tempo is marked "Vivace." The score consists of six systems, each with a treble and bass staff. The melody in the treble staff features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass staff provides a steady accompaniment, primarily using eighth notes. The piece concludes with a double bar line in the final measure of the sixth system.

No. 32.

Andante grazioso.

A musical score for a piece titled "No. 32. Andante grazioso." The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one flat (B-flat), and the time signature is common time (C). The music is composed of several measures, with the first system containing two staves. The melody is characterized by a slow, graceful tempo, with a mix of eighth and sixteenth notes, and rests. The score concludes with a double bar line.

No. 33.

Tempo di Valze.

No. 34.

Alla Stollmann.

This musical score is written for a piece in D major (two sharps) and 2/4 time. It consists of four systems, each with a treble and bass staff. The melody in the treble staff is characterized by eighth-note patterns and dotted rhythms. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

No. 35.

Allegro molto marcato.

This musical score is for a piece in B-flat major (two flats) and 2/4 time, marked 'Allegro molto marcato'. It consists of four single-staff systems. The melody features a mix of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line and repeat dots.

No. 36.

Allegretto.

This musical score is for a piece titled "No. 36" in G major (one sharp) and 2/4 time, marked "Allegretto." The score is written for two staves and consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody in the upper staff features a series of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with a mix of eighth and quarter notes. The second system continues the melodic and harmonic development. The third system introduces a more complex rhythmic pattern with sixteenth notes in the upper staff. The fourth system features a prominent eighth-note melody in the upper staff. The fifth system shows a continuation of the melodic line with some rests. The sixth and final system concludes the piece with a final cadence in the upper staff and a sustained bass line in the lower staff.



No. 37.

Allegretto.

No. 38.

Allegretto.

No. 39.

Alla breve.



No. 40.

Allegro.

No. 41.

Gracioso.

Fine.

Dal Segno al Fine.

The musical score consists of two staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into three main sections: 1. *Gracioso.*: The first section, marked with a 'G' in a circle, contains the first two systems of music. 2. *Fine.*: The second section, marked with a double bar line and the word 'Fine.', contains the third and fourth systems of music. 3. *Dal Segno al Fine.*: The third section, marked with a double bar line and the words 'Dal Segno al Fine.', contains the fifth and sixth systems of music.

No. 42.

Canon à duo. Allegretto.

This musical score is for a two-part canon in G major, 4/8 time, marked 'Allegretto'. It consists of six systems of two staves each. The first staff of each system contains the first part, and the second staff contains the second part, which begins a measure later. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line at the end of the sixth system.

No. 43.

Allegretto con moto.

The musical score is written for two staves, both in treble clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The piece is marked *Allegretto con moto.* The notation includes various musical symbols such as eighth notes, quarter notes, dotted notes, and rests. The score is organized into six systems, each containing two staves. The first system begins with a treble clef, a key signature of three flats, and a 3/8 time signature. The music features a mix of eighth and quarter notes, with some dotted rhythms. The second system continues the melody and accompaniment. The third system shows a more active melodic line in the upper staff. The fourth system features a series of eighth-note patterns. The fifth system includes a half-note rest in the upper staff. The sixth system concludes the piece with a final cadence, marked by a double bar line.

No. 44.

Allegretto.

No. 45.

Allegretto non troppo.

No. 46.

Allegro ma non troppo.

No. 47.

Tranquille.

3

3

3

3

3

No. 48.

Lento.

6/8

3

No. 49.

Allegro con fuoco.

Musical score for No. 49, *Allegro con fuoco*. The score is written for two staves (treble clef) in D major (two sharps) and common time (C). The piece consists of two systems of two staves each. The first system contains four measures. The second system contains four measures, ending with a double bar line. The music is written in treble clef and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

No. 50.

Not too fast.

Musical score for No. 50, *Not too fast*. The score is written for two staves (treble clef) in B-flat major (two flats) and 9/8 time. The piece consists of two systems of two staves each. The first system contains four measures. The second system contains four measures, ending with a double bar line. The music is written in treble clef and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.



SONGS.

MORNING HYMN.

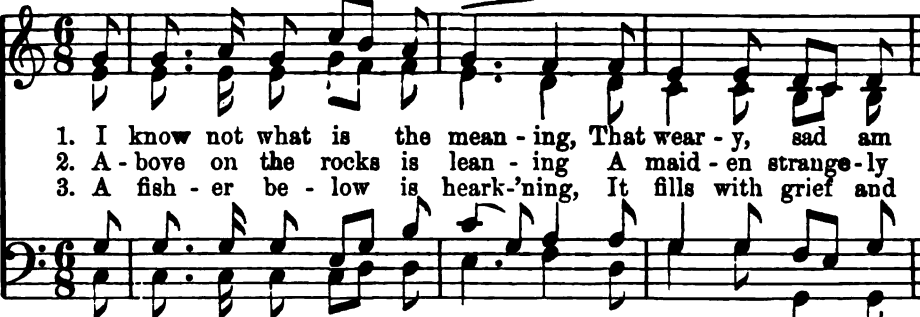
1. With - in the East the gol - den sun Has
2. A - mid the morn - ing's new - born light, In
3. O God, I thank Thee for Thy love, So

from the dark - ness ris - en; He comes his
pray'r to Heav - en kneel - - ing, A ho - ly,
mer - ci - ful and ten - - der; Be thou for

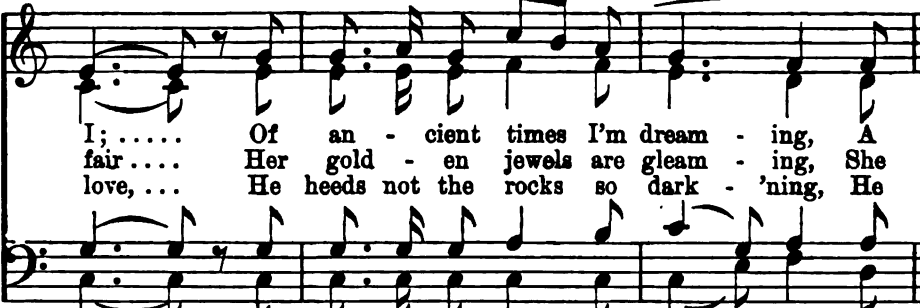
glo - rious course to run, And free the world from pris - on.
hum - ble, pure de - light Comes gen - tly o'er me steal - ing.
ev - er - more, as now, My stay, my soul's de - fend - er.

THE LORELEY.

FR. SILCHER



1. I know not what is the mean - ing, That wear - y, sad am
 2. A - bove on the rocks is lean - ing A maid - en strange - ly
 3. A fish - er be - low is heark - 'ning, It fills with grief and



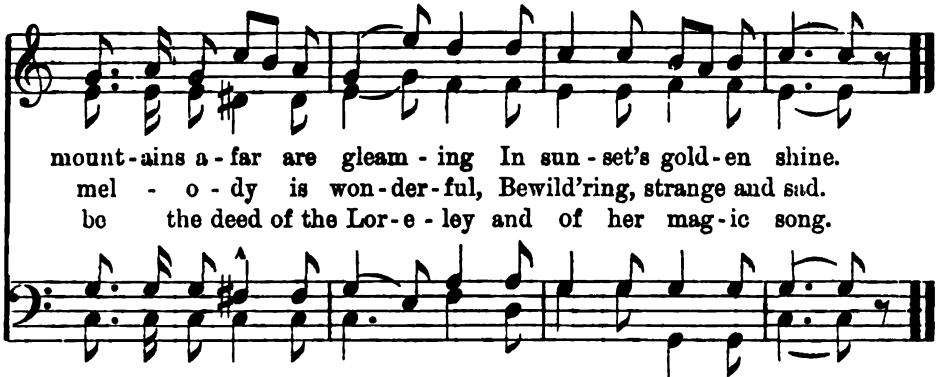
I; Of an - cient times I'm dream - ing, A
 fair Her gold - en jewels are gleam - ing, She
 love, ... He heeds not the rocks so dark - 'ning, He



le - gend long gone by. The day is fad - ing to
 combs her long gold - en hair. With gold - en comb she
 sees but the form a bove. I think the riv - er will



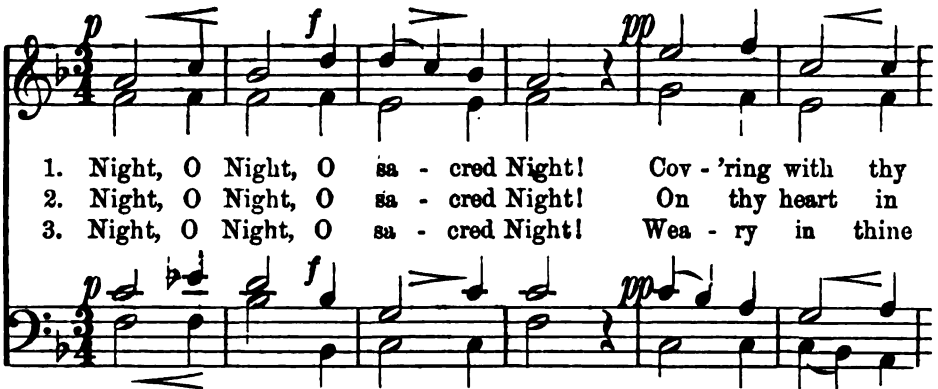
twi - light And soft - ly flows the Rhine; The
 combs it, And sings there - to a song; The
 bur - y The boat and fisher ere long; 'Twill



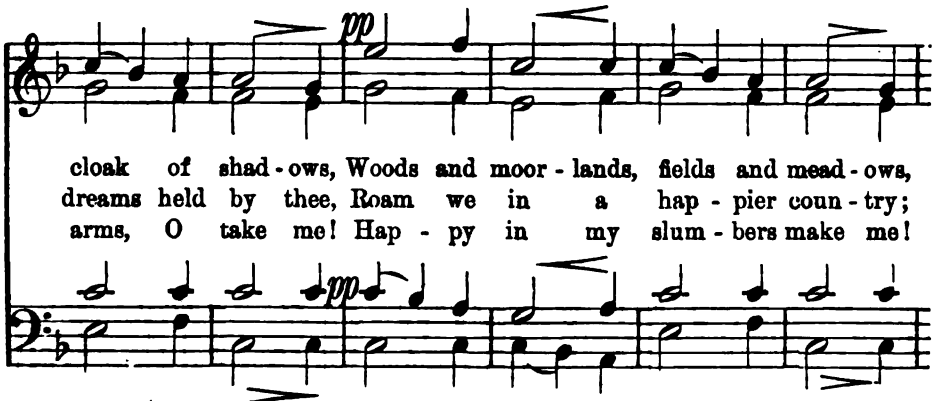
mount-ains a-far are gleam-ing In sun-set's gold-en shine.
mel-o-dy is won-der-ful, Bewild'ring, strange and sud.
be the deed of the Lor-e-ley and of her mag-ic song.

NIGHT, O SACRED NIGHT!

FR. X. CHWATAL.



1. Night, O Night, O sa-cred Night! Cov-'ring with thy
2. Night, O Night, O sa-cred Night! On thy heart in
3. Night, O Night, O sa-cred Night! Wea-ry in thine



cloak of shad-ows, Woods and moor-lands, fields and mead-ows,
dreams held by thee, Roam we in a hap-pier coun-try;
arms, O take me! Hap-py in my slum-bers make me!

p *mf* *f*

Breath - est ho - ly peace and love, On the wea - ry
O that thou would'st nev - er wane, Would we'd come not
In the dreams that come to me, Let there tru - est

p *mf*

from a - bove; Breath - est ho - ly peace and
back a - gain; O that thou would'st nev - er
friend - ship be! In the dreams that come to

mf *f* *p* *pp*

love, On the wea - ry from a - bove.
wane, Would we'd come not back a - gain!
me, Let there tru - est friend - ship be!

BREATHE SOFT, YE WINDS.

Composed by WILLIAM PAXTON.

Andante softness.

1. Breathe soft, ye winds, ye waters, gently flow;

The first system of the musical score is written for voice and piano. It begins with a treble and bass staff in the key of D major (two sharps) and 3/4 time. The tempo/mood is marked 'Andante softness.' The lyrics '1. Breathe soft, ye winds, ye waters, gently flow;' are written below the notes. The piano accompaniment consists of chords and single notes in the right and left hands.

Shield her, ye trees, ye flow'rs, a-round her grow; grow: Ye

The second system continues the melody. It includes dynamic markings 'cres.' and 'f' (forte). There are first and second endings marked '1st.' and '2nd.' at the end of the system. The lyrics 'Shield her, ye trees, ye flow'rs, a-round her grow; grow: Ye' are written below the notes.

swains, I beg you pass in si-lence by,... My

The third system continues the melody. The lyrics 'swains, I beg you pass in si-lence by,... My' are written below the notes.

love in .. yon-der vale a-sleep doth lie, My

The fourth system continues the melody. It includes dynamic markings 'dim.' (diminuendo). The lyrics 'love in .. yon-der vale a-sleep doth lie, My' are written below the notes.

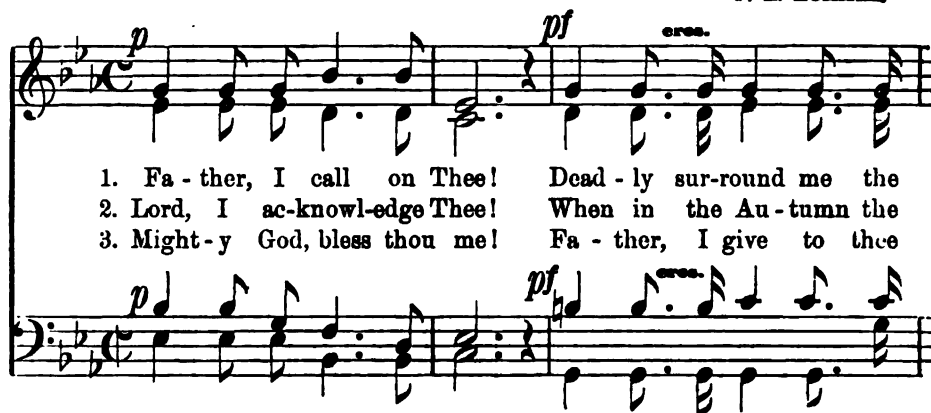
love in yon-der vale a-sleep doth lie. Ye lie.

love in yon-der vale a-sleep doth lie, Ye lie.

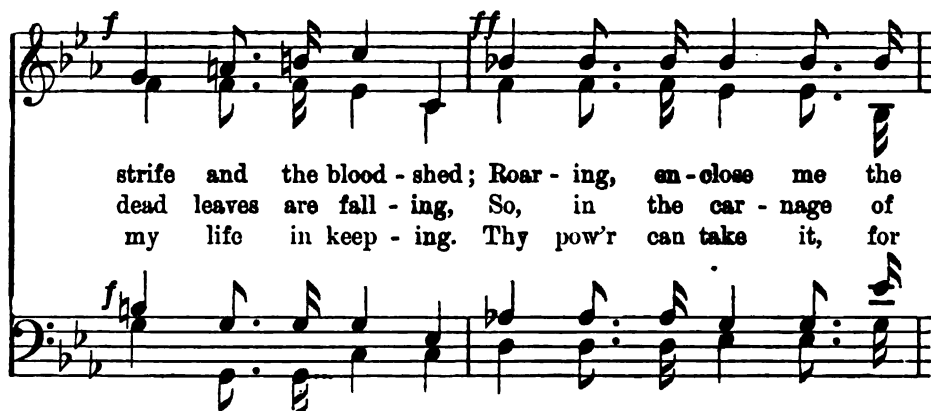
The fifth system concludes the piece. It includes dynamic markings 'cres.' and 'f'. There are first and second endings marked '1st.' and '2nd.' at the end of the system. The lyrics 'love in yon-der vale a-sleep doth lie. Ye lie.' and 'love in yon-der vale a-sleep doth lie, Ye lie.' are written below the notes.

PRAYER DURING BATTLE.

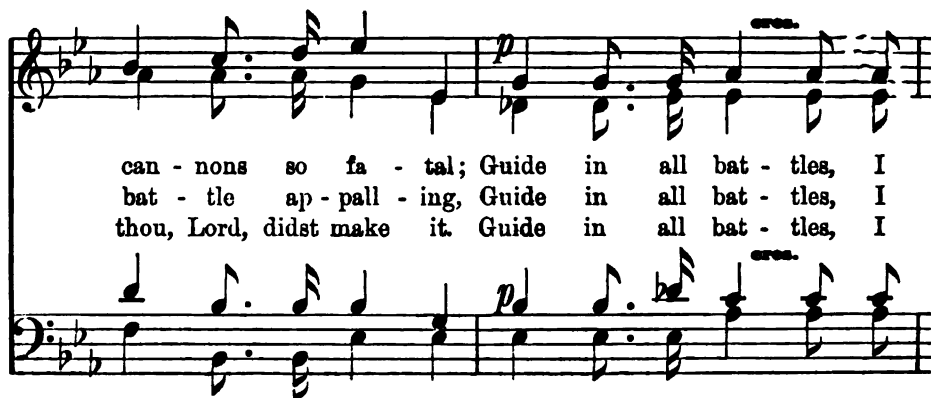
F. H. HUMMEL.



1. Fa - ther, I call on Thee! Dead - ly sur-round me the
 2. Lord, I ac-knowl-edge Thee! When in the Au-tumn the
 3. Might-y God, bless thou me! Fa - ther, I give to thee



strife and the blood - shed; Roar - ing, en-close me the
 dead leaves are fall - ing, So, in the car - nage of
 my life in keep - ing. Thy pow'r can take it, for



can - nons so fa - tal; Guide in all bat - tles, I
 bat - tle ap - pall - ing, Guide in all bat - tles, I
 thou, Lord, didst make it. Guide in all bat - tles, I

call on Thee; Fa - ther, pro - tect Thou me.
 wor - ship Thee; Fa - ther, pro - tect Thou me.
 wor - ship Thee; Fa - ther, pro - tect 'Thou me.

RUSSIAN HYMN.

ALEXIS LVOFF.

God save our Fa-ther-land! long may its glo - ry, Jus-tice, and

pow - er the pur - est be; Dread of all tyr - an - ny, ..

Free-dom's de-fend - er, God be thy guide, O our Fa-ther-land!

A MOTHER'S HEART.

CARL ECKER.

1. One heart with-in the world ex-ists, That lov-ing is . . . and
 2. With-in the gen-tlest heart the stream Of love is not all
 3. A heart in which each one can trust, In grief or joy, a

true; For-get-ful al-ways of it-self, Its love is al-ways
 clear; Where sac-ri-fice is weigh'd and weigh'd, That is not love, I
 heart Which sees with pleas-ure hap-pi-ness In which it has no

new. O oth-er is the heart of friends, How rare true love is
 fear! One heart a-lone is ev-er filled With thoughts of pur-est
 part; This pure heart all from self-love free, Which calls this love its

there; Of friendship's pleas-ures it partakes, But not of friendship's
 love, A heart which dreads no sac-ri-fice, Its bound-less love to
 own, Is, in its might-y pow'r and strength, A mother's heart a -

mf

care; Of friendship's pleasures it partakes, But not of friendship's care.
 prove; A heart which dreads no sac-ri-fice Its bound-less love to prove.
 lone; Is, in its might-y pow'r and strength, A mother's heart a-lone.

mf

THE WANDERER'S SONG.

G. M. WEBER.

f

1. The sun a-wakes, And grand-ly takes His
 2. With dance and song A joy-ous throng, We

course o-ver moun-tains and streams. O morn-ing breeze, O
 mirth-ful-ly go on our way, With-out a care, with

for-est trees, O won-der-ful gold-en beams!
 joy for guide, All life seems an end-less play.

LIGHTLY TREAD, 'TIS HALLOW'D GROUND.

Composed by JOHN SCOTLAND

Andante. *p* *cres.*

Light-ly tread, 'tis hal-low'd ground, Hark! a-bove, be -

low, a-round, Fai-ry bands their vi-gils keep,

While frail mor-tals sink to sleep. And the moon with

fee-ble rays Gilus the brook that bub-bling plays; As in

pp mur-murs soft it flows, Mu-sic that will heal all woes.

pp

THE BELLS OF ST. MICHAEL'S TOWER.

Composed by W. KNYVETT.

Allegro.

1. Mer-ri-ly, Mer-ri-ly, rung the bells, the bells of Saint Michael's

tow'r, When Rich-ard Pen - lake and Re - bec - ca his wife ar -

riv'd at the church door. Mer-ri-ly, mer-ri-ly rung the bells, the

bells of Saint Michael's tow'r. Mer-ri-ly, mer-ri-ly

rung the bells, the bells of Saint Michael's tow'r. Richard Penlake was a

cheer-ful man, cheerful, and frank, and free, But he led a sad life with Re -

bec - ca his wife, For a ter - ri - ble shrew was she...

A tempo primo. *cres.* Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Michael's

tow'r, Mer - ri - ly, mer - ri - ly rung the bells, the

bells of Saint Michael's tow'r. Richard Penlake a scolding would take, Till

pa-tience a-vail'd no lon-ger, Then Rich-ard Pen-lake a

crabstick would take, And shew her that he .. was the stron-ger, and

show her that he was the stron-ger. Mer-ri - ly, .. mer-ri - ly ..

rung the bells, the bells of Saint Michael's tow'r, Mer-ri - ly,

mer - ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.

YOU GENTLEMEN OF ENGLAND.

Moderate.

Composed by Dr. CALLCOTT.

1. You gen - tle - men of Eng - land, that live at home, at
 2. If en - e - mies op - pose us, when Eng - land is at
 3. Then cour - age, all brave mar - i - ners, and nev - er be dis -

ease, Ah! lit - tle do you think up - on the
 wars With a - ny for - eign na - - tions, we
 may'd; Whilst we have bold ad - ven - tu - rers, we

dan - gers of the seas; Give ear un - to the
 fear not wounds or scars; Our roar - ing guns shall
 ne'er shall want a trade; Our mer - chants will em -

ma - ri - ners, and they will plain - ly show All the
 teach 'em our val - or for to know, Whilst they
 play us, to fetch them wealth, we know; Then be

care and the fears, all the care and the fears, all the
 reel on the keel, whilst they reel on the keel, whilst they
 hold, work for gold, then be bold, work for gold, then be

care and the fears, When the storm-y winds do
 reel on the keel, When the storm-y winds, etc.
 bold, work for gold, When the storm-y winds, etc.

blow,..... when the storm-y winds do blow,..... when the

storm-y winds do blow,..... when the storm-y winds do blow.

MAY.

FR. KUHLAU.

1. O, the love - ly month of .. May, O, the
 2. Gai - ly from the dis - tant hills, Gai - ly
 3. O, the morn - ing seems so .. fair, O, the
 4. Hap - pi - ness this glad - some day, Hap - pi -

love - ly month of .. May Has from dark - ness
 from the dis - tant hills, With a bus - y
 morn - ing seems so fair, While the dew en -
 ness this glad - some day Seems to us much

ris - - en, Burst its win - ter pris - - on,
 mur - mur, To the rush - ing riv - - er
 clos - - es, Yet the half - blown ros - - es,
 near - - er; Life and love seem dear - - er

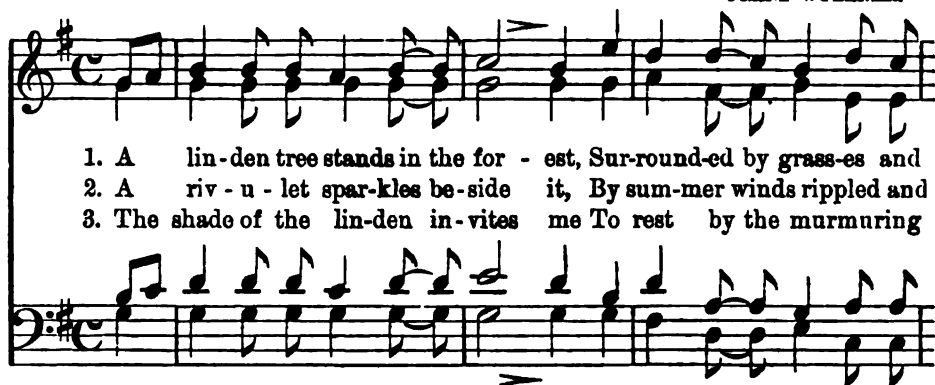
Rules the world with gen - - tle sway. O, the love - ly
 Flow the spark - ling moun - - tain rills. Gai - ly from the
 And the per - fumes fill the air. Sweet - est per - fumes
 In the hap - py month . . . of .. May, In the hap - py

month of May, O, the love - ly month of May,
 dis - tant hills, Gai - ly from the dis - tant hills,
 fill the air, Sweet - est per - fumes fill the air,
 month of May, In the hap - py month of May,

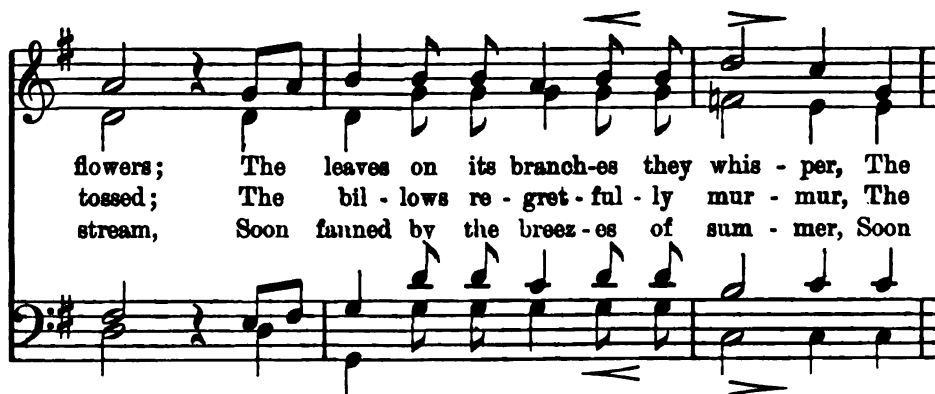
Love - ly, O, the love - ly month - of May!
 Gai - ly Flow the spark - ling moun - - tain rills.
 Sweet - est, Sweet - est per - fumes fill - - the air.
 Hap - py, In the hap - py month . . . of May!

THE LINDEN TREE.

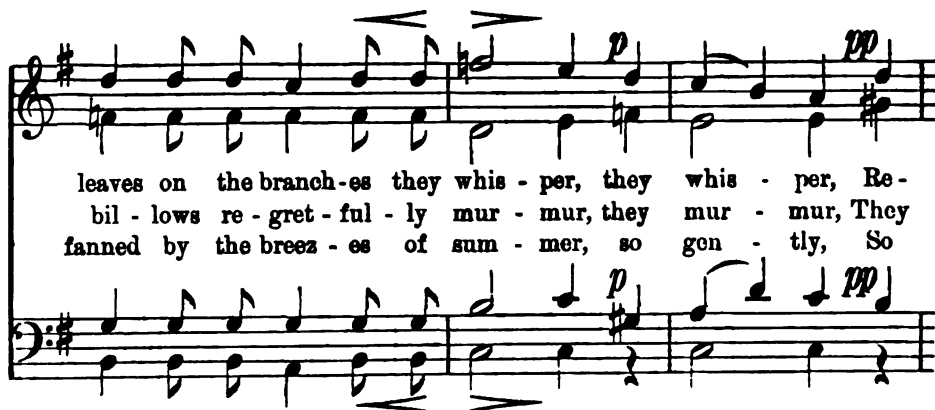
FRANZ WULLNER.



1. A lin-den tree stands in the for - est, Sur-round-ed by grass-es and
 2. A riv - u - let spar-kles be-side it, By sum-mer winds rippled and
 3. The shade of the lin-den in-vites me To rest by the murmuring



flowers; The leaves on its branch-es they whis - per, The
 tossed; The bil - lows re - gret - ful - ly mur - mur, The
 stream, Soon fanned by the breez-es of sum - mer, Soon



leaves on the branch-es they whis - per, they whis - per, Re-
 bil - lows re - gret - ful - ly mur - mur, they mur - mur, They
 fanned by the breez - es of sum - mer, so gen - tly, So

gret - ful of the van - ished joy - ous
mur - mur of the years for - ev - er
gen - tly, of the good old days I

hours, of the van - ished joy - ous hours.
lost, of the years for - ev - er lost.
dream, of the good old days I dream.

THE CASTLE.

ROBERT SCHUMANN.

1. Up - on a moun-tain's sum - mit A no - ble cas - tle
2. But now, with voice of thun - der, His work the Mas - ter
3. Of all the no - ble cas - tles, This one a - lone re-

mf *dim.*

stands; To see its gran - ite tur - rets Men come from dis - tant
blessed; The storm-wind stayed its ter - rors, By name-less fear op -
mains, When in the west the sun - set Em - pur - ples hills and

mf *dim.*

p

lands. One day the cas - tle's build - er Stood
pressed: "Thou great - est of all cas - tles, I
plains. Its walls are rocks of gran - ite; Its

p

on its high - est wall; The storm-winds roared a - -
bless thy fu - ture sway, Thou shalt not sink or...
moats are streams and seas; The bat - tle-ments are..

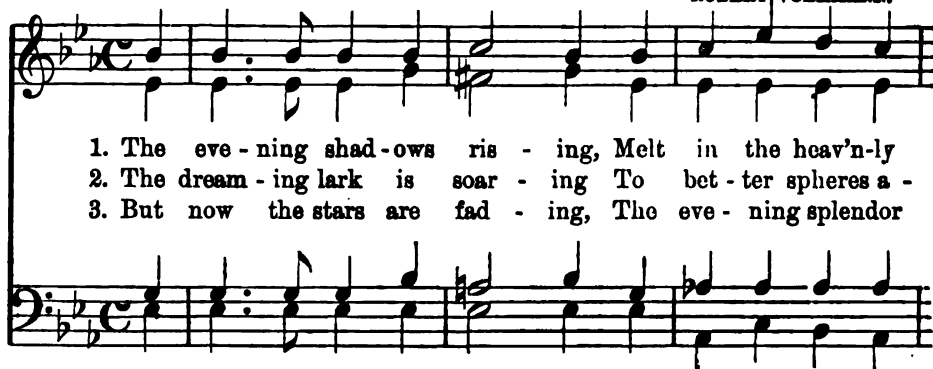
bout him, The clouds fell like a pall. Un-
 crum - ble Un - til the Judg - ment Day! Since
 moun - tains; Its courts are ver - dant leas. And

heed - ed struck the light - ning, The storm un - heed - ed
 then have man - y cas - tles Been built by oth - er
 "Free - dom" is the pass - word Of its de - vot - ed

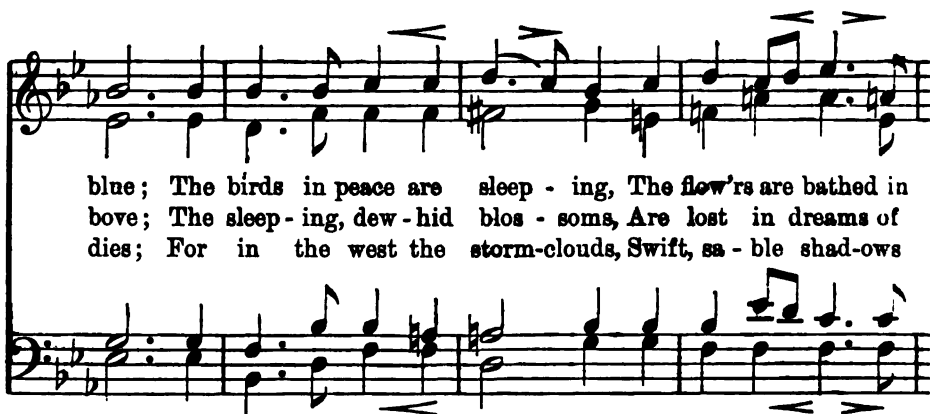
roared, For pet - ty seemed their ter - rors, In pres - ence of the Lord.
 hands, But where in pride they tow - ered, To - day a ru - in stands.
 band, Who guard with life the cas - tle, Our own dear father - land!

THE SHADES OF EVE ARE FALLING.

ROBERT VOLKMANN.



1. The eve - ning shad - ows ris - ing, Melt in the heav'n - ly
 2. The dream - ing lark is soar - ing To bet - ter spheres a -
 3. But now the stars are fad - ing, The eve - ning splendor



blue; The birds in peace are sleep - ing, The flow'rs are bathed in
 bove; The sleep - ing, dew - hid blos - soms, Are lost in dreams of
 dies; For in the west the storm-clouds, Swift, sa - ble shad - ows



dew, The flow'rs and birds are dream - ing, In
 love. I, too, I feel the beau - ty And
 rise; O birds, so gen - tly dream - ing! O

peace, O, let them rest, For joy there is, and
mag - ic of the night: My soul is o - ver -
blos - soms bathed in dew, You heed not storms nor

sor - row, With - in each lit - tle breast, For joy there is, and
pow - er'd By strange, unknown delight, My soul is o - ver -
dan - ger, — Your sky is ev - er blue, You heed not storms nor

sor - row, With - in each lit - tle breast.
pow - er'd By strange, un - known de - light.
dan - ger, — Your sky is ev - er blue.

TO OUR FATHERLAND.

FRANZ ABT.

mf

1. The sim-ple songs to thee we of - fer, Are gifts of pur - est
 2. May God be-stow His ho - ly bless-ing, O Fa - therland, on
 3. To see thee crowned by stainless glo-ry Is what thy chil - dren

mf

love, And may the gold - en tones, as - cend - ing, Re -
 thee; It will re - turn to heaven's own keep - ing Should
 ask, To live a life of truth and hon - or Will

sound in Heaven a - bove. That song is fit, O coun - try, That
 thou nn-wor - thy be. May Truth, and Faith, and Jus - tice, Each
 be thy chil - dren's task. O, go thy way tri - umphant, So

heart - felt song, To show our deep de - vo - tion, So
 guide thy way In - to the gold - en splen-dors Of
 grand and free That we shall glor - y ev - er Thy

true and strong; That song is fit, O coun-try, That heart - felt
 end - less day; May Truth, and Faith, and Justice, Each guide thy
 sons to be; O, go thy way tri-umphant, So grand and

song, To show our deep de - vo - tion, So true and strong.
 way In - to the gold en splendors Of end - less day.
 free That we shall glo - ry ev - er Thy sons to be.

CAST THY BURDEN.

From "ELIJAH."

Cast thy bur - den up - on the Lord, And he shall sus -

The first system of musical notation for the song 'Cast Thy Burden'. It consists of a treble and a bass staff, both in 4/4 time and key of B-flat major (two flats). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Cast thy bur - den up - on the Lord, And he shall sus -' are written below the notes.

tain thee: He nev - er will suf - fer the

The second system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics 'tain thee: He nev - er will suf - fer the' are written below the notes.

right - eous to fall; He is at thy right hand. Thy

The third system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics 'right - eous to fall; He is at thy right hand. Thy' are written below the notes.

mer - cy, Lord, is great, and far a - bove the heavens; Let

The fourth system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics 'mer - cy, Lord, is great, and far a - bove the heavens; Let' are written below the notes.

none be made a - sham-ed, that wait up - on thee.

BRIGHT MAY IS THERE.

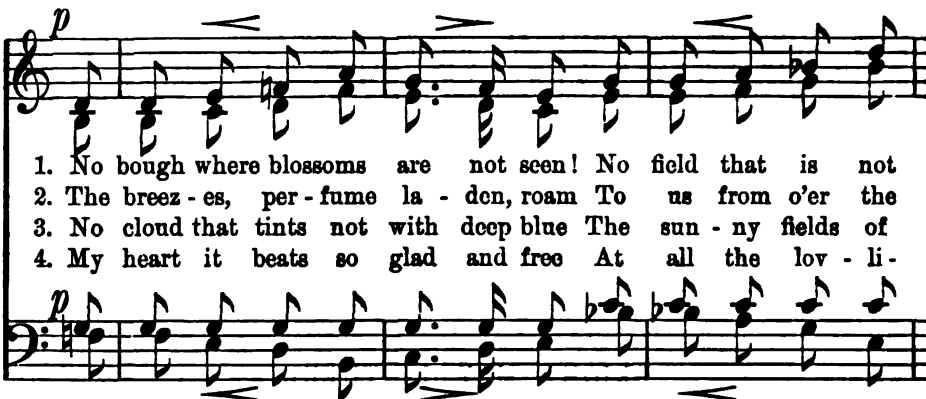
KARL ECKER.

mf *p*
1.-4. Bright May is there, bright May is there! I nev - er saw bright

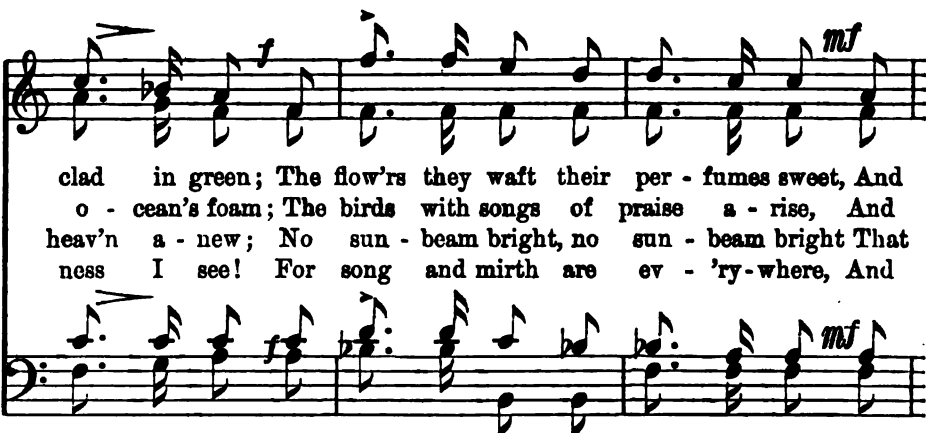
f *mf*
May so fair! Bright May is there, bright May is there! I

f *mf*
nev - er saw bright May so fair! Bright May is there!

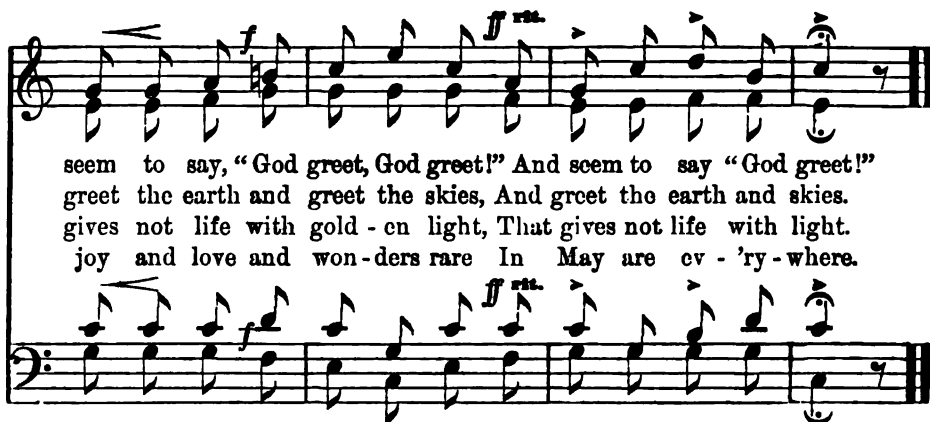
p



1. No bough where blossoms are not seen! No field that is not
 2. The breez-es, per-fume la-den, roam To us from o'er the
 3. No cloud that tints not with deep blue The sun-ny fields of
 4. My heart it beats so glad and free At all the lov-li-



clad in green; The flow'rs they waft their per-fumes sweet, And
 o - cean's foam; The birds with songs of praise a - rise, And
 heav'n a - new; No sun - beam bright, no sun - beam bright That
 ness I see! For song and mirth are ev - 'ry-where, And



seem to say, "God greet, God greet!" And seem to say "God greet!"
 greet the earth and greet the skies, And greet the earth and skies.
 gives not life with gold - en light, That gives not life with light.
 joy and love and won-ders rare In May are ev - 'ry-where.

O THOU MY HOPE, MY COUNTRY.

FRANZ ABT.

mf *mf*

1. O thou my hope, my coun - try, Un - chang - ing, faith - ful
 2. Thy beau - ty is un - chang - ing, My spir - it's cho - sen
 3. Thy mem - 'ry shall un - fad - ing Live in my in - most

mf *f* *p*

friend, Whose love no storm can weak-en, Whose faith no word can bend, — I
 bride; Un - daunt - ed I shall fol - low Thy steps, what - e'er be - tide. As
 heart; No thought shall move my spirit In which thou hast not part; Should.

give to thee my heart, I give to thee my hon - or, I
 flow'rs turn to the sun, My spir - it seeks thy pres - ence, Thy
 fate our lives di - vide, My guid - ing star for - ev - er Will

give thee all, O fa-ther-land, My own dear fa-ther-land! I
 pres - ence, O my fa-ther-land, My own dear fa-ther-land! Thy
 be my own dear fa-ther-land, My own dear fa-ther-land! Will

give thee all, O fa-ther-land, My own dear fa-ther-land!
 pres - ence, O my fa-ther-land, My own dear fa-ther-land!
 be my own dear fa-ther-land, My own dear fa-ther-land!

TO THE SUNSHINE.

K. E. HERING.

1. O gold-en ray, O . . gold-en ray That glad - ens with it's
 2. Too nar - row seems my life and home, And far a - way I
 3. O gold-en ray, you think, perchance, That I, like you, must
 4. O gold-en ray, in . . a - zure skies, Let no such fool - ish

light each day; Up - on whose mag - ic cord I rise In
fain would roam, To fol - low when the sun-shine guides, To
flit and dance, That I, like you, in thoughtless bliss, Each
thoughts a - rise; You know that from the unknown shore, The

sun - ny hours to bet - ter skies. O.. gold - en ray, O..
lin - ger where the sun a - bides. O.. gold - en ray, etc.
pass - ing bud and flow'r must kiss. O.. gold - en ray, etc.
hap - py Past re - turns no more. O.. gold - en ray, etc.

gold - en ray, That glad - dens with its light each day.

THE GOLDEN SUNSHINE.

Chorus from the Opera "The Magic Flute." W. A. MOZART.

p

The gol - den sunshine comes to ban - ish The sa - ble clouds of

p

This system contains the first two staves of music. The treble staff begins with a piano (*p*) dynamic and a half note G4. The bass staff begins with a piano (*p*) dynamic and a half note F3. The lyrics are written below the staves.

mf

night; So ig - no - rance it - self shall van - ish Be -

mf

This system contains the next two staves. The treble staff has a mezzo-forte (*mf*) dynamic. The bass staff also has a mezzo-forte (*mf*) dynamic. The lyrics continue below the staves.

p

fore true wis - dom's light. O sa - cred Peace! from unseen

p

This system contains the next two staves. The treble staff has a piano (*p*) dynamic. The bass staff also has a piano (*p*) dynamic. The lyrics continue below the staves.

f

E - den, Come to our hearts with bless - ings la - den, Then

f

This system contains the final two staves. The treble staff has a forte (*f*) dynamic. The bass staff also has a forte (*f*) dynamic. The lyrics continue below the staves.

earth will be a par - a - dise... From which we shall im -

mor - tal rise, From which we shall im-mor - tal rise.

GLORIOUS APOLLO.

Composed by S. WEBER.

SOLO. (Repeat in Chorus.)
Andante.

Glo - rious A - pol - lo from on high be-held us Wan-d'ring to

SOLO.

find a tem - ple for his praise; Sent Po - ly - hym - nia

hith - er to shield us, While we ourselves such a structure might raise.

SOLO. (Repeat in Chorus.)

Thus then com-bin - ing, Hands and hearts join - ing, Sing we, in

har - mo - ny, A - pol - lo's praise. praise. A - pol - lo's praise, A -

pol - lo's praise, A - pol - lo's praise, A - pol - lo's praise.

SOLO. (Repeat in Chorus.)

Here ev - 'ry gen - 'rous sen - ti - ment a - wak - ing,

The first system of the solo is written in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The melody in the treble staff starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, and ends with a repeat sign. The bass staff provides a harmonic accompaniment with notes like B2, C3, D3, E3, F#3, G3, A3, and B3.

Mu - sic in - spir - ing u - ni - ty and joy.

The second system continues the melody from the first system. The treble staff melody goes from G5 to F#5, E5, D5, C5, B4, A4, and ends with a repeat sign. The bass staff continues the accompaniment with notes like B2, C3, D3, E3, F#3, G3, A3, and B3.

SOLO.

Each so - cial pleas - ure giv - ing and par - tak - ing,

The third system of the solo begins with a new melody in the treble staff, starting on G4 and moving through A4, B4, C5, D5, E5, F#5, G5, and ending with a repeat sign. The bass staff continues the accompaniment with notes like B2, C3, D3, E3, F#3, G3, A3, and B3.

Glee and good hu - mor our hours em - - ploy.

The fourth system concludes the solo. The treble staff melody starts on G4, moves through A4, B4, C5, D5, E5, F#5, G5, and ends with a final note on G5. The bass staff continues the accompaniment with notes like B2, C3, D3, E3, F#3, G3, A3, and B3.

SOLO. (Repeat in Chorus.)


Thus then com - bin - ing, Hands and hearts join - ing,

Long may con - tin - ue our u - ni - ty and joy.


joy, our u - ni - ty and joy, our u - ni - ty and

CHORUS. joy, our u - ni - ty and joy, our u - ni - ty and joy.


A SAILOR'S SONG.



1. The breeze is blow - ing, the boat - - is manned; A
 2. The moth - er watch - es, in grief.... and fear.. When
 3. "God - speed!" the fa - ther in part - - ing cries; His



bove... us gai - ly the sails..... ex - pand; Pro -
 sa - - ble shad - ows on high..... ap - pear; Pro -
 heart.. is heav - y, and dimm'd .. his eyes .. Pro -



tect us, ho - ly Fa - ther, Up - on the unknown sea... O
 tect her, ho - ly Fa - ther, And let her spir - it be... Our
 tect, all - ho - ly Fa - ther, Guard Fa - ther - land and Home, Our

Musical score for the first system of the song. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The lyrics are: "Fa-ther-land, O coun-try, We now must part from thee! O guid-ing-star for-ev-er, Up-on life's troubled sea. O best our price-less treas-ures, While far a-way we roam. O". The music includes dynamic markings like *p* (piano) and *dim.* (diminuendo).

Fa - ther-land, O coun - try, We now must part from thee! O
 guid - ing-star for - ev - er, Up - on life's troubled sea. O
 best our price - less treas - ures, While far a - way we roam. O

Musical score for the second system of the song. It continues the melody and bass line from the first system. The lyrics are: "fa - ther-land, fare - well, O fa - ther-land, fare - well! moth - er, fare thee well, O moth - er, fare thee well! fa - ther-land, fare - well, O fa - ther-land, fare - well!". The music includes dynamic markings like *pp* (pianissimo) and *rit.* (ritardando).

fa - ther-land, fare - well, O fa - ther-land, fare - well!
 moth - er, fare thee well, O moth - er, fare thee well!
 fa - ther-land, fare - well, O fa - ther-land, fare - well!

TWILIGHT.

W. A. MOZART.

Musical score for the song "Twilight" by W. A. Mozart. It features a treble and bass staff in B-flat major (two flats) and 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: "1. Gen - tly the twi - light hours are near - ing, Like an - gels 2. Strange is that pow'r from heav'n de - scend - ing, Its ho - ly 3. When ev - 'ning comes in a - zure splen - dor When wea - ry". The music includes dynamic markings like *p* (piano) and *acc.* (accent).

1. Gen - tly the twi - light hours are near - ing, Like an - gels
 2. Strange is that pow'r from heav'n de - scend - ing, Its ho - ly
 3. When ev - 'ning comes in a - zure splen - dor When wea - ry

fair to men ap - pear - ing; The peace - ful hours
 peace to all .. hearts lend - ing But to that one
 hearts grow soft and ten - der, How dear thy sway,

their mag - ic throw On wea - ry spir - its here be -
 whose work has been To pass the fleet - ing hours in
 how swift thy flight, Thou peace - ful, ho - ly, star - lit

low, On wea - ry spir - its here be - low.
 sin, To pass the fleet - ing hours in sin.
 night, Thou peace - ful, ho - ly, star - lit night!

O, HOW SO FAIR THE PEACE OF NATURE!

A. ROMBERG.

the peace of

O, how so fair, O, how so fair the peace of na - ture ap -

ap - pears un - to lov - ing gaze,

1st.

appears un - to our lov - ing, lov - ing gaze,

O, let us all re -

2nd.

gaze. O, let us all re - jice, in

O, let us all re - jice in

joyce in glad - ness, all re - joice in glad -

let us all re joice in glad
glad - ness, O, let us all re - joice in glad -

glad ness, O, let us all re - joice in glad -

ness,

ness, De - vout - ly of - fring God our praise, De - vout - ly
ness, Devout - ly offering God our praise, De - vout - ly

of - fring God our praise, De - vout - ly of - fring God our

praise. O, how O, so so fair the
O, how so fair the

how so fair the

peace of na-ture ap-pears un - to our lov-ing

peace of na - - - - - ture

ap - - - pears un - to our lov - ing

gaze, . . ap - pears un - to our lov - ing

our lov - - ing

gaze, ap-pears un - to our lov-ing gaze, ap-

ap - pears un -

to our lov-ing gaze, ap-pears un - to our

pears un - to our lov-ing gaze, ap-

lov - - - - - ing gaze, our lov - ing gaze.

pears un - to our lov - ing gaze.

Ap - pears un - - to our lov - ing gaze.

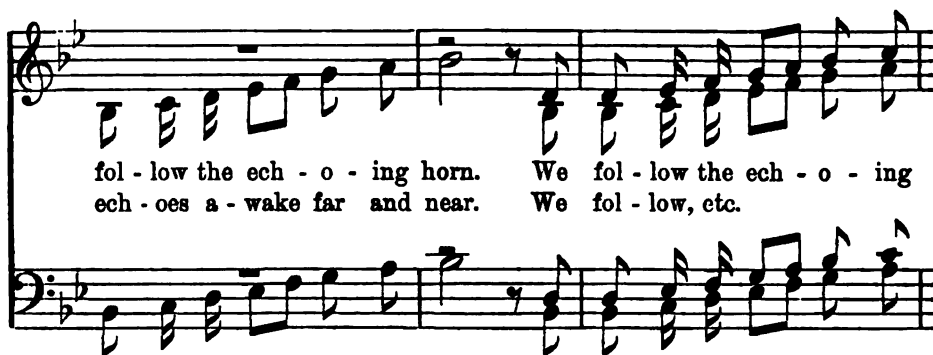
HUNTING CHORUS.

From "Euryanthe." C. M. von WEBER

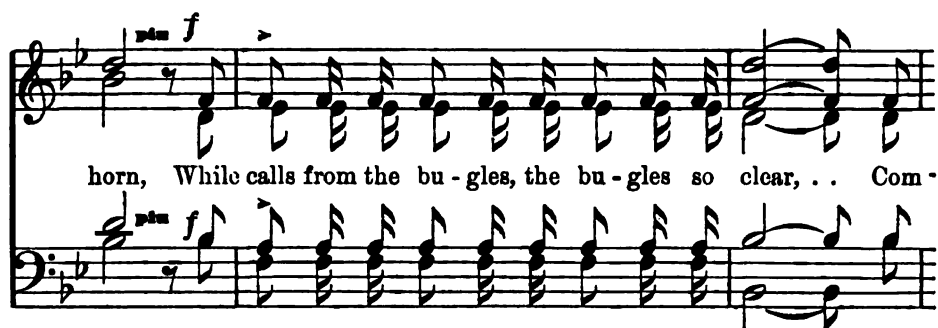
1. The vales are hid in the dusk of morn, When
2. The east is tinged with the com - ing light; The

ech - oes wake to the hunt - ing - horn. The sig - nal heard, Then,
ar - row flies with a dead - ly might. From start - led rest, On

like a bird, So swift and free, O'er hill and lea We
moun - tain crest, The ea - gles rise To crim - soned skies, As



fol - low the ech - o - ing horn. We fol - low the ech - o - ing
ech - oes a - wake far and near. We fol - low, etc.



horn, While calls from the bu - gles, the bu - gles so clear, . . Com -



mand that the lords of the for - est ap - pear; . . With calls from the



bu - gles so clear, The lords of the for - est ap - pear.

SPRINGTIME.

LUDWIG LIEBE.

f

1. Blue are the heav-ens; Clear is the air; Na-ture surrounds us
 2. Fresh from the mountain Greet us the stream; Brightly its wa-ters
 3. Trees of the for-ests Mel-o-dies sing; Birds on the branches

f

Won-drous-ly fair.... Del-i-cate flow-ers Rise from the earth;
 Rip-ple and gleam,... Play-ing and sparkling, Down from the hills.
 Wel-come the Spring; O, how the rap-ture Bursts on the air.

p *f*

Springtime, all na-ture Laughs at thy birth, Laughs at thy
 While all the val-ley Bloss-oms and thrills, Bloss-oms and
 Wel-com-ing Springtime, Springtime so fair, Spring-time so

p *f*

With *passerit.* Joy ful hearts.

f rit. *p*

birth; Springtime, we greet thee with joy - ful hearts!
 thrills; Springtime, we greet thee with joy - ful hearts!
 fair; Springtime, we greet thee with joy - ful hearts!

p *f rit.* *p*

SONG OF FRIENDSHIP.

W. A. MOZART.

1. While the twi - light hours, so ten - der, Dim the
 2. All our thanks be to the Giv - er, Who has
 3. Men who dare and men who suf - fer, Come from

sun - set's dy - ing splendor, Let me clasp thy stead - fast
 filled our spir - its ev - er With a cour - age true and
 all the world and of - fer To that cause your hand and

pp *accres.*

hand; Lead me to a coun - try brighter, Where the
strong! Which shall help to vir - tue lend-ing, And op -
heart! Break - ing tyr - an - ny's dread fet-ter, Mak - ing

pf

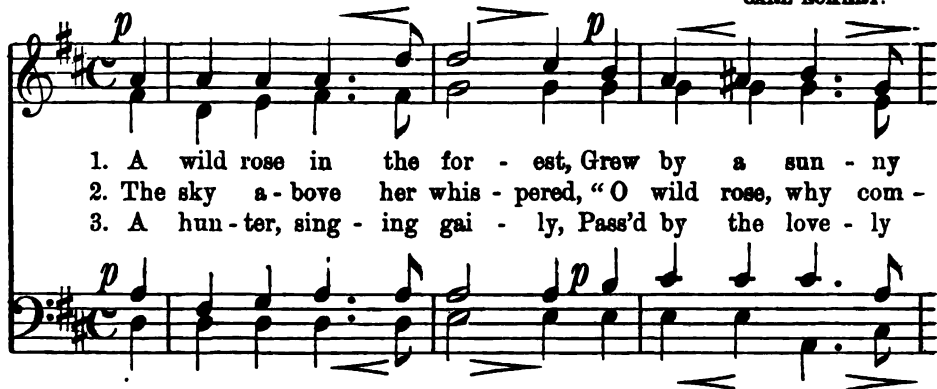
sad - dest hearts grow light - er: To a bet - ter,
pres - sion's weap - ons bend - ing, Strength - en right and
all the world our debt - ors,— That, shall be on

f

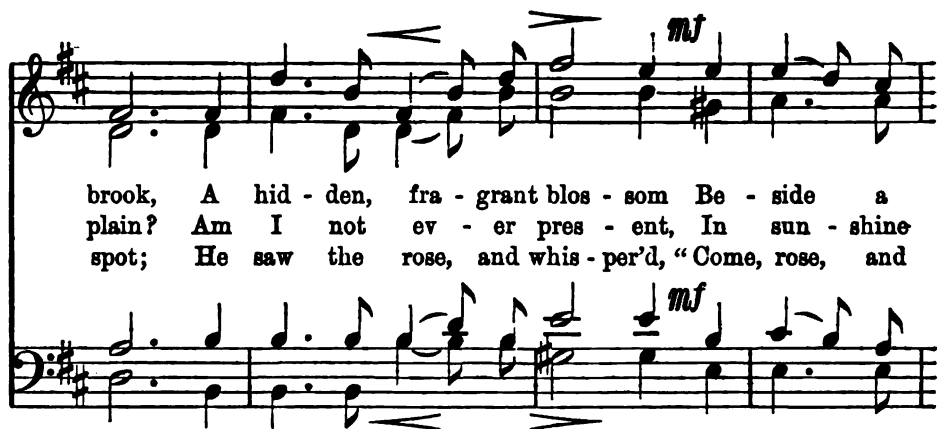
fair - er land, To a bet - ter, fair - er land.
con - quer wrong. Strengthen right and con - quer wrong.
earth our part, That shall be on earth our part.

THE ROSE.

CARL ECKERT.



1. A wild rose in the for - est, Grew by a sun - ny
2. The sky a - bove her whis - pered, "O wild rose, why com -
3. A hun - ter, sing - ing gai - ly, Pass'd by the love - ly




brook, A hid - den, fra - grant blos - som Be - side a
plain? Am I not ev - er pres - ent, In sun - shine
spot; He saw the rose, and whis - per'd, "Come, rose, and



moss - y nook, But in the spark - ling wa - ter
and in rain?" The wild rose cried in sor - row,
share my lot!" The wild rose nod - ded gen - tly

Gaz - ing, she thus did moan: "What help to me my
 "Ev - en with sun and rain, With bright stars and with
 "Yes, I will go with thee, For where thou art I

beau - ty If I must bloom a - lone? What help to
 moon - light, I yet a - lone re - main! With bright stars
 nev - er A - gain shall lone - ly be, For where thou



me.... my beau - ty If I must bloom a - lone?
and.... with moon-light, I yet a - lone re - main."
art..... I nev - er A - gain shall lone - ly be."

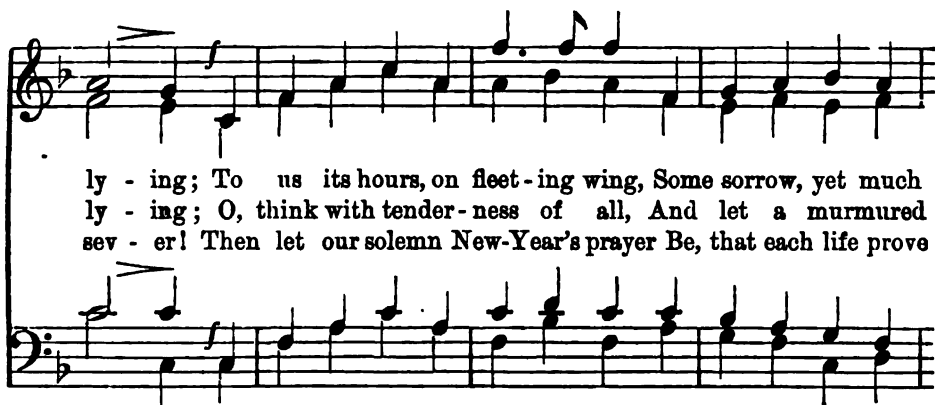
NEW-YEAR'S EVE.

J. A. P. SCHULZ.

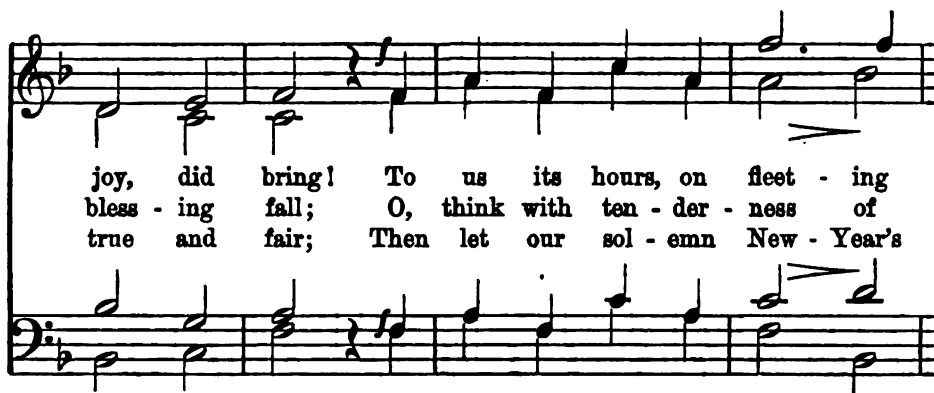
1. The pass-ing bell tolls sad - ly The death-knell of the
 2. The friends who gathered joy - ful With us one year a-
 3. O com-rades, gath-er cour - age, If e - ven part-ing

year; We'll mourn for it, my com - rades, With heart-felt sigh and
 go, In all the bloom of man - hood, Are they all here? Ah,
 nears,— For, to the true man, bless - ing In grief and death ap-

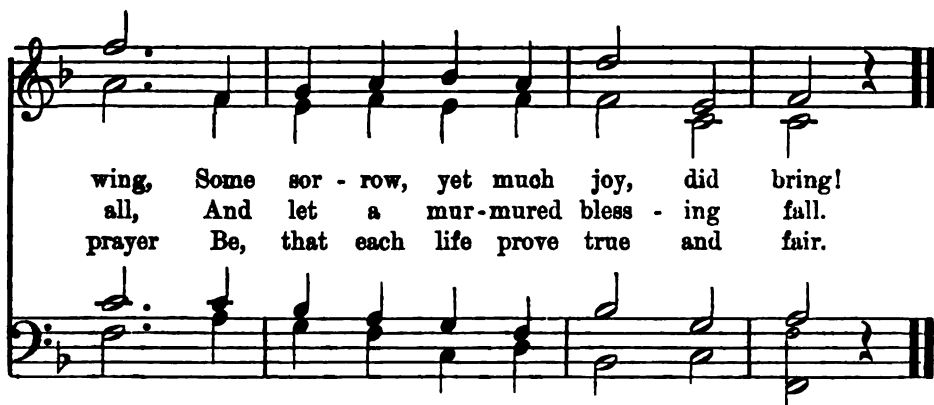
tear! To years long lost it's hy - ing, To years for - got - ten
 no! Some brave hearts now are dy - ing, While some at peace are
 pears. No earth - ly part-ing ev - er Pure hearts in Heaven can



ly - ing; To us its hours, on fleet-ing wing, Some sorrow, yet much
 ly - ing; O, think with tender-ness of all, And let a murmured
 sev - er! Then let our solemn New-Year's prayer Be, that each life prove



joy, did bring! To us its hours, on fleet - ing
 bless - ing fall; O, think with ten - der - ness of
 true and fair; Then let our sol - emn New - Year's



wing, Some sor - row, yet much joy, did bring!
 all, And let a mur-mured bless - ing fall.
 prayer Be, that each life prove true and fair.

THE SKIES RESOUND.

L. von BEETHOVEN.

f *Sf* *f*

1. The skies re - sound with the Lord's end - less glo - ry! Be -
 2. Ac - knowl - edge hum - bly the might of each won - der Which

f *Sf* *f*

Sf *p*

yond the heav'n's the song is heard The earth sings prais - es, the
 na - ture to thine eyes un - folds! Do works like these in their

Sf *p*

cres. *Sf* *f*

sea chants His glo - ry, O mor - tals, heark - en to their
 great - ness re - veal not To Thee, the rul - er of all

Sf *f*

cres.

Who guides at e - ven the light of the
 Canst thou un - moved see these mill - ions of

f

word! Who guides at e - ven, at e - ven the light of the
 world's! Canst Thou unmoved see these millions, these mill - - ions of

mp *f*

plan - ets? Who leads the sun each new - born
be - ings, Or e'en the small - est grain of

plan - ets? Who leads the sun each new-born day, each
be - ings, Or e'en the small-est grain of dust, of

ray?
dust?

day? That when he comes in glo - ri - ous
dust? O praise Him, praise Him Who is all

beau - ty and grand - eur He lights the dark - ness with his
wis - dom and glo - ry And in His love put all thy

ray, He lights the dark - ness with his ray.
trust, And in His love ness put all thy trust.

HIGH SCHOOL MUSIC READER.

SEE! THE CONQUERING HERO COMES.

G. F. HANDEL.

See! the con - qu'ring he - - - - ro comes.

mf

This system features a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, starting with a half note G, followed by a half note A, and then a half note B. The bass staff provides a harmonic accompaniment with a half note G, a half note A, and a half note B. The lyrics are 'See! the con - qu'ring he - - - - ro comes.' The dynamic marking *mf* is present at the beginning.

Sound the trum - pets, beat the drums;

f

This system continues the melody in the treble staff with a half note C, a half note D, and a half note E. The bass staff continues with a half note G, a half note A, and a half note B. The lyrics are 'Sound the trum - pets, beat the drums;'. The dynamic marking *f* is present at the beginning.

Sports pre - pare, the lau - - - rel bring;

p

This system continues the melody in the treble staff with a half note F, a half note G, and a half note A. The bass staff continues with a half note G, a half note A, and a half note B. The lyrics are 'Sports pre - pare, the lau - - - rel bring;'. The dynamic marking *p* is present at the beginning.

Songs of tri - umphs to him sing.

f

This system continues the melody in the treble staff with a half note B, a half note C, and a half note D. The bass staff continues with a half note G, a half note A, and a half note B. The lyrics are 'Songs of tri - umphs to him sing.' The dynamic marking *f* is present at the beginning.

f Sports pre - - pare, the lau - - - - rel bring;

Songs..... of tri - umph to..... him sing.

THE CHAPEL.

CONRADIN KREUTZER.

f What ris - es fair on the dis - tant hill When the

stars like gems the heav - ens fill? What ris - es fair on the

dim.

dis - tant hill, When the stars, ... like gems, the

dim.

dis - - tant hill.

heav - ens fill? A chap - el there stands, so still and

.....

1st.

small, Whose al - tar is read - y to wel - come all.

2nd.

wel - come all, Whose al - tar is read - y to wel - come all.

What are those tones that, so strange - ly sweet, So

sol - emn - ly calm, tho pil - grim greet? What are those

tones that, so strange - ly sweet, So sol - emn - ly calm, The

sweet,

pil - grim greet? The ho - ly fa - thers are sing - ing

there; The sa - cred song fills the eve - ning air,

eve - ning air, The sa - cred song fills the eve - ning air.

What are the sounds that the zeph yrs bear On

pin - ions of light, through earth and air? What are the

sounds that the zeph - yrs bear On pin - ions of light through

bear?

earth and air? It is the bell which the pil - grims

.

calls To per - fect rest in those sa - cred halls,

1st.

sa - cred halls, To per - fect rest in those sa - cred halls.

2nd.

SICILIAN SONG.

1 { Lord, dis - miss us with thy bless - ing,
 Let us each, Thy love pos - sess - ing,
 2 { Thanks we give and ad - o - - ra - - tion
 May the fruit of Thy sal - va - - tion

Fill our hearts with joy and ... peace; }
 Tri - umph in re - - deem - ing ... grace; }
 For Thy gos - pel's joy - ful ... sound; }
 In our hearts and lives a - - bound; }

O, ... re - - fresh us, O, ... re - - fresh us,
 May Thy pres - ence, May Thy pres - ence,



Trav - 'ling through this wil - der - ness.
With us .. ev - er - - more be ... found.

EVENING SONG.

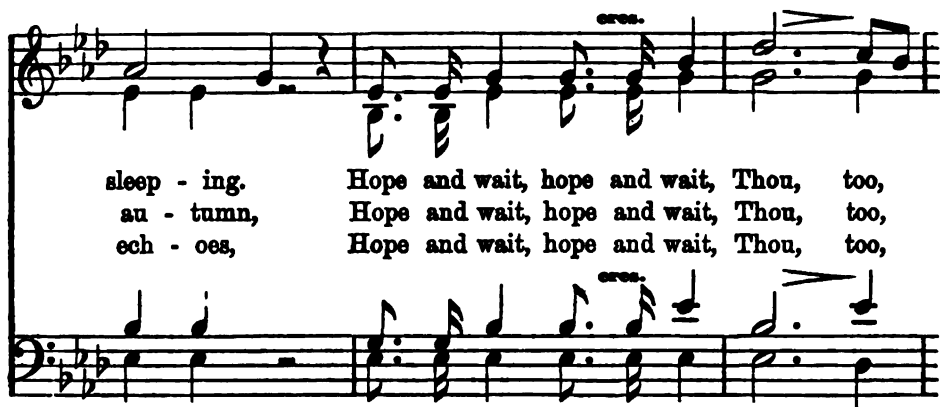
FRANZ KUHLAN.



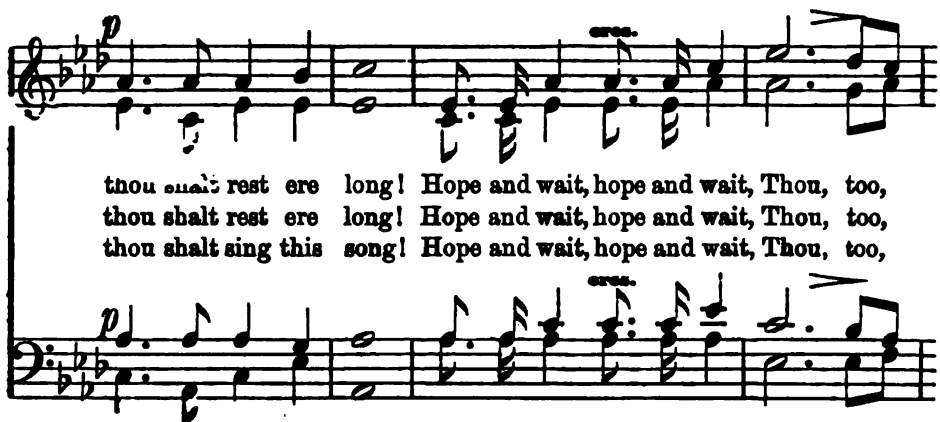
1. Un - der all the trees is rest; No evening breeze, on
2. Grief and sin, be - neath the sky, For peace, each hastening
3. Peace beyond the stars is found; From there a ho - ly,



care - less quest, Pass - es by; The wea - ry birds now are
mo - ment, cry Un - to Heaven! The leaves are fall - ing in
sil - v'ry sound Floats to earth; 'Tis heav'nly mu - sic that

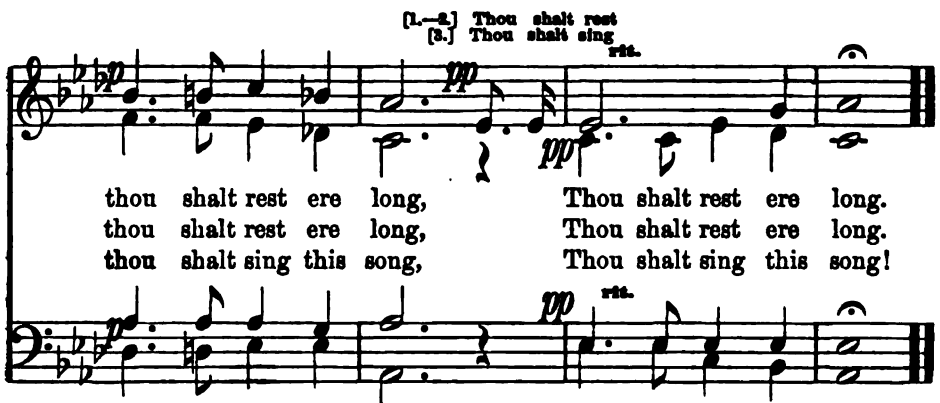


sleep - ing. Hope and wait, hope and wait, Thou, too,
 au - tumn, Hope and wait, hope and wait, Thou, too,
 ech - oes, Hope and wait, hope and wait, Thou, too,



thou shalt rest ere long! Hope and wait, hope and wait, Thou, too,
 thou shalt rest ere long! Hope and wait, hope and wait, Thou, too,
 thou shalt sing this song! Hope and wait, hope and wait, Thou, too,

[1.-2.] Thou shalt rest
 [3.] Thou shalt sing *rit.*




thou shalt rest ere long, Thou shalt rest ere long.
 thou shalt rest ere long, Thou shalt rest ere long.
 thou shalt sing this song, Thou shalt sing this song!

NATIONAL SONG.

ALBERT METHFESSEL.


cres.



1. Our coun - try we will ev - er love With
 2. O coun - try of our fa - thers' love! Thy
 3. To them be hon - or, great and true; They
 4. Yet, coun - try, great - er praise be thine, De -



child - like, deep de - vo - tion; Its praise - es from our
 sons were no - ble heart - ed; More pleased to die in
 died, yet live in glo - ry; And a - ges shall re -
 serv - ing love so ten - der; O, make us worth - y



lips shall ring O'er moun-tains, plains and o - - cean.
 free-dom's cause Than live from free-dom part - - ed.
 sound their praise, And tell the grand old sto - - ry.
 of thy fame And of each brave de - fend - - er.

THE HUNTER'S FAREWELL.

MENDELSSOHN-BARTHOLDY.

1. Who built thee, thou for - est grand, On the moun - tain o - ver
 2. In the world is grief and pain; Here, the deer in peace are
 3. 'Neath thy shade, the vows we make We will sa - cred - ly keep

yon - der? I can praise, and can but won - der At the la - bor
 roam - ing, While a - far, a - mid the gloam - ing, Ech - oes hunt - ing
 ev - er, Though we from thy peace must sev - er, In the world our

of His hand, can but won - der At the
 horn's re - frain, 'mid the gloam - ing, Ech - oes
 part to take, we must sev - er, In the

decresc.

la - bor of his hand. *pp* Fare thee well! Fare thee
 hunt-ing-horn's re - frain. Fare thee well! etc.
 world our part to take. Fare thee well! etc.

pp Fare thee well!

pp Fare thee well! *p* Fare thee well! *cres.*

well! Fare thee well, O for - est

Fare thee well! Fare thee well!

cres.

f *dim.* *pp*

fair! Fare thee well! Fare thee well, O for - est fair!

f *dim.* *pp*

COME TO THE FOREST.

A. BILLETER.

mf

1. O, leave the scenes of rest - less life, Of sor - row,
 2. With - in that sa - cred place no word Of strife or

mf

grief, and end - less strife, And to the sun - ny
an - ger should be heard,— It des - e - crates a

wood - lands flee, Where man at peace with man may be; To
tem - ple fair, And stains the sweet - ness of the air. O

for - ests where the bend-ing boughs New glad-ness to the soul im -
heart all full of pal - try pride! Come, leave thy thoughts of world-ly

part; Where ev - 'ry flow'r a sto - ry tells that e - ven
good, And 'neath these sun - ny boughs re - vere The pow'r, that

cheers the sad - dest heart! The for - est, grand and free! The
nev - er heart with - stood! The for - est, grand and free! etc.

f

for - est, grand and free! Those sun - ny groves whose fra - grant

mf

air Seems la - den with an un - said prayer; Those sun - ny groves whose

f

fra - grant air Seems la - den with an un - - said prayer.

f

rit.


THE GERMAN FATHERLAND.




1. Where is the Ger - man fa - ther-land? In Prus - sia bold? In
 2. Where is the Ger - man fa - ther-land? O, let me know Its




Swa - bia old? Or where the Rhine-grapes pur - ple bloom, Or
 glo - rious name! Is't Swit - zer - land, the brave and free, Whose

sea - gulls haunt the north - ern gloom? Oh, no, no,
 peo - ple die for lib - er - ty? Oh, no, etc.




no, The Fa - ther - land is great - er yet, The Fa - ther



land is great - er yet. Where is the Ger - man fa - ther -

land? O, let me know its glo - rious name! Where o'er the

Ger - man heart has poured Its love, in song, to God our

Lord, There shall it be, There shall it

There shall it be.

be, There, comrades brave, there shall it

There shall it be, yes.

be,
cres.

be, There, comrades brave, there shall it be. That

cres.

is the German father-land! O God above, stretch

delec.

forth Thy hand, Protect Thy sons so brave and bold, Their

delec.

coun - try with thy love en - fold. That is thy

land, that is thy land, That is thy land, that is thy land, That, comrade

That is thy land

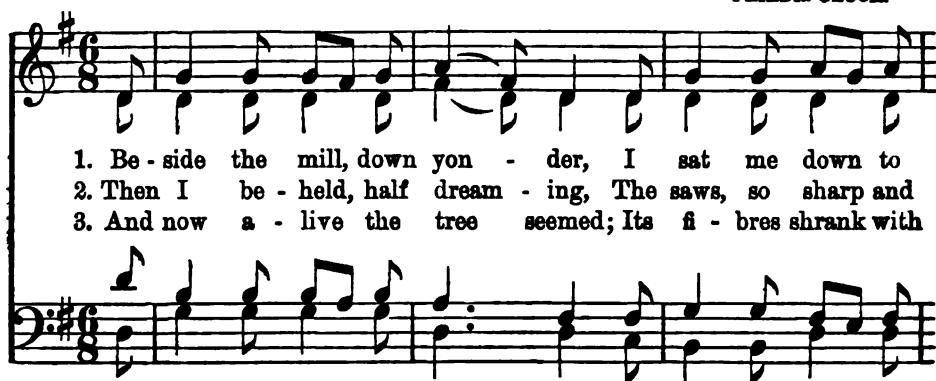
that is thy land,
brave, that is thy land, That, com - rade brave, that is thy

land.
land, That, com - rade brave, that is thy land!

land.

THE SAW-MILL.

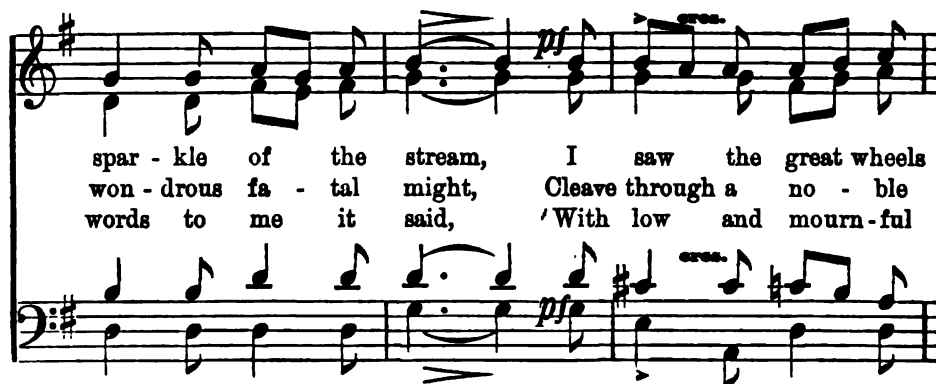
FRIEDR. GLUCK.



1. Be-side the mill, down yon-der, I sat me down to
 2. Then I be-held, half dream-ing, The saws, so sharp and
 3. And now a-live the tree seemed; Its fi-bres shrank with



dream; I saw the great wheels turn-ing, The
 bright, Cleave through a no-ble fir-tree With
 dread; With low and mourn-ful ca-dence, These



spar-kle of the stream, I saw the great wheels
 won-drous fa-tal night, Cleave through a no-ble
 words to me it said, 'With low and mourn-ful

turn - - ing, The spar - kle of the stream.
fir - - - tree With won - drous fa - tal might.
ca - - - dence These words to me it said:

4 "Thou, wand'rer, well hast chosen
Thy time to come to me!

[: For thee alone I suffer,
And I must die for thee!:]

5 "For thee a cell so narrow,
Shall from my heart be made,

[: And thy sad heart, and weary,
Within at rest be laid." :]

6 Four planks I then heard falling;
My heart with fear was filled,—

[: But when I fain would question,
The noisy wheels were stilled. :]

THE EVENING-BELLS.

G. S. von SECKENDORF.

1. See how the glo - ri - ous sun - set Col - ors the grove with its
2. Safe - ly, till morning dawns smil - ing, Rest we in Heaven's own

gold! See how the bright stars of ev - 'ning Shine out in
care; Prais - ing, on joy - ous - ly wak - ing, Morn - ing so

numbers un - told! In the dis - tance, bells toll for the
wondrously fair. In the dis - tance, etc.

death of the day; Sing on, bells, ring

on, bells, The sad, self - same way, - Toll - ing, when

twi - light has fled, The death of the mirth - ful day.

HARK, THE LARK.

Words from "Cymbeline."

Glee by DR. COOKE.

Hark! hark! the lark at heav'n's gate sings; Hark!

hark! the lark at heav'n's gate sings, . . . And

Phœ - bus 'gins a - rise, . . . His steeds . . . to
His steeds to wa - ter at those

wa - ter at those springs On chal - ic'd flow'rs that
springs On chal - ic'd flow'rs . . . that
at those springs On chal - ic'd flow'rs that

ma - - ry - buds be -

lies; lies; And wink - ing, And wink - ing

And wink - - ing ma - - - ry - -

gin To ope their gold - - - - en eyes, And wink - ing

ma - ry - buds be - gin To ope, wink - ing

buds be - gin To ope, be

buds be - gin To ope, be

ma - ry - buds be - gin To ope their gold - - en eyes; With

gin - - - to ope their gold - en eyes;

gold - - en eyes;

ev - 'ry thing that pret - ty is, My lu - dy sweet, a -

rise, My la - dy sweet, a - rise, My la - dy sweet, a -

rise; With ev - 'ry thing that pret - ty is, My la - dy sweet, a -

rise, a - rise, a - rise, My la - dy sweet, a

rise, And wink - ing rise, a - rise ...

1st. 2nd.

and wink . . ing

HUNTING SONG.

G. M. von WEBER.

(Echo.) (Echo.)

1. A - way, a - way, a - way, a - way! The wood-lands
 2. Fare - well, fare - well, fare - well, fare - well! The night in
 3. A - way, a - way, a - way, a - way! The a - zure

(Echo.) (Echo.)

fair in - vite, A - way, a - way, With mag - ic night, with
 part - ing said, Fare - well, fare - well! Then swift - ly fled, then
 glow - ing light, The light, the light, The world so bright, the

(Echo.)

mag - ic night, At joy - ous break of day, At
 swift - ly fled O'er hill and nest - ling dell, O'er
 world so bright, Tempts us a - way, a - way, Tempts

joy - ous break of day! A - way to the chase, to the
hill and nest - ling dell. A - way to the chase, etc.
us a - way, a - way! A - way to the chase, etc.

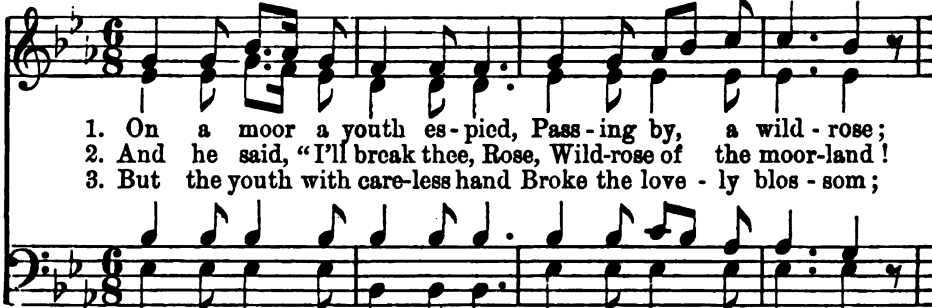
chase, a - way, At break of the glo - ri - ous, sun - ny day!

Tra la, tra la, tra la, tra la, Tra

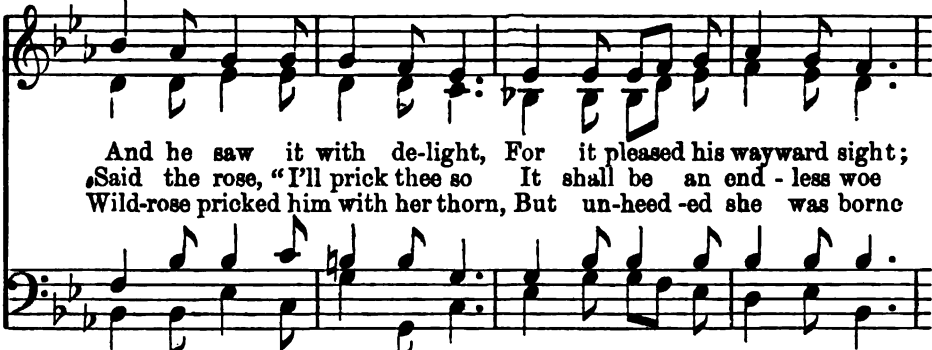
la, tra la, tra la, Tra la, tra la, tra la!

WILD ROSE OF THE MOORLAND.

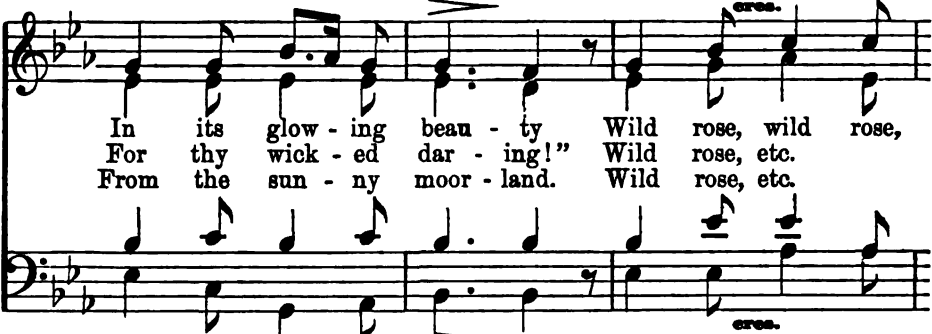
HEINRICH WERNER.



1. On a moor a youth es-pied, Pass-ing by, a wild-rose;
 2. And he said, "I'll break thee, Rose, Wild-rose of the moor-land!
 3. But the youth with care-less hand Broke the love-ly blos-som;



And he saw it with de-light, For it pleased his wayward sight;
 Said the rose, "I'll prick thee so It shall be an end-less woe
 Wild-rose pricked him with her thorn, But un-heed-ed she was borne



In its glow-ing beau-ty Wild rose, wild rose,
 For thy wick-ed dar-ing!" Wild rose, etc.
 From the sun-ny moor-land. Wild rose, etc.



wild rose red, Wild rose of the moor-land.

FAREWELL, O LITTLE VILLAGE.

FR. SILCHER.

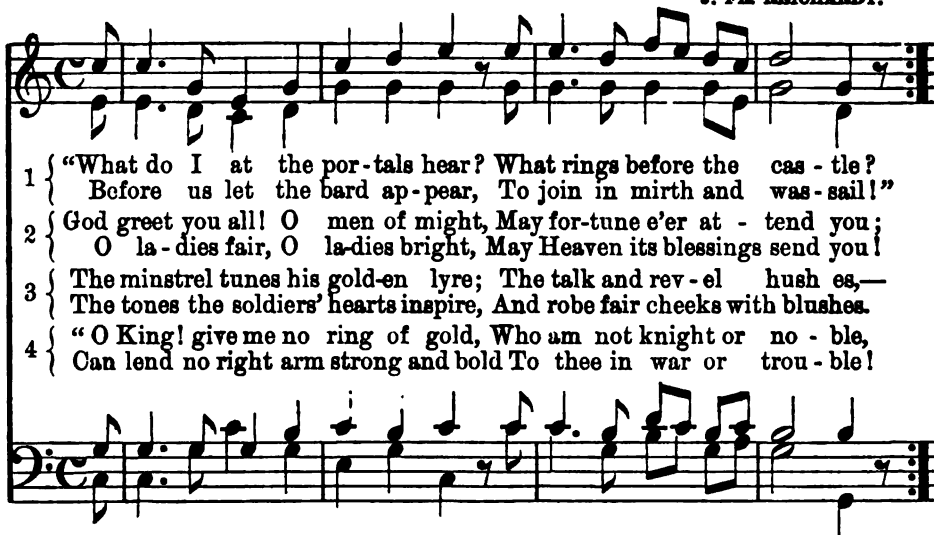
1. Fare thee well! O lit - tle vil - lage, Fare thee well! my childhood's
 2. But each youthful heart is yearn-ing In the world to try at
 3. Far a - way, in unknown countries, Un - der oth - er, stranger
 4. And we gaze with wist-ful long-ing Towards our childhood's simple

home; Fa - ther, moth - er, sor - row - strick - en, See me
 length, Nev - er doubt-ing, nev - er fear - ing New-born
 skies, Once un - heed - ed, ten - der tok - ens Of a
 home, From whose threshold fame or rich - es Ne'er should

from thy threshold roam, . . . See me from thy threshold roam.
 wis - dom, new-born strength, New-born wisdom, new-born strength.
 per - fect love a - rise, . . . Of a perfect love a - rise.
 tempt our steps to roam, . . . Ne'er should tempt our steps to roam.

THE MINSTREL.

J. FR. REICHARDT.

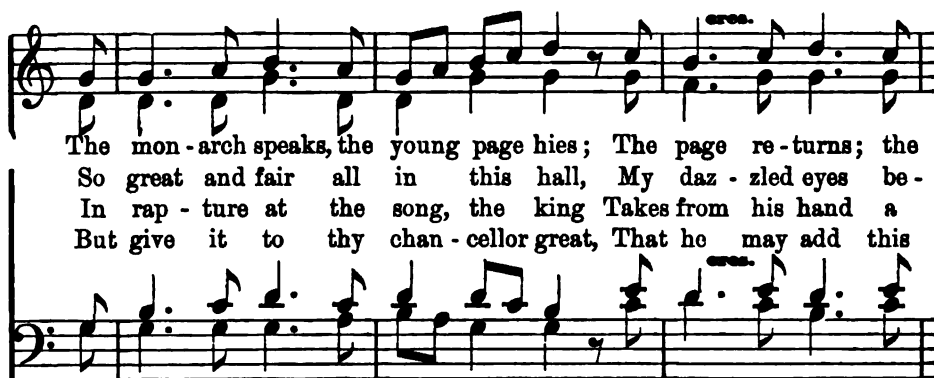


1 { "What do I at the por-tals hear? What rings before the cas-tle?
Before us let the bard ap-pear, To join in mirth and was-sail!"

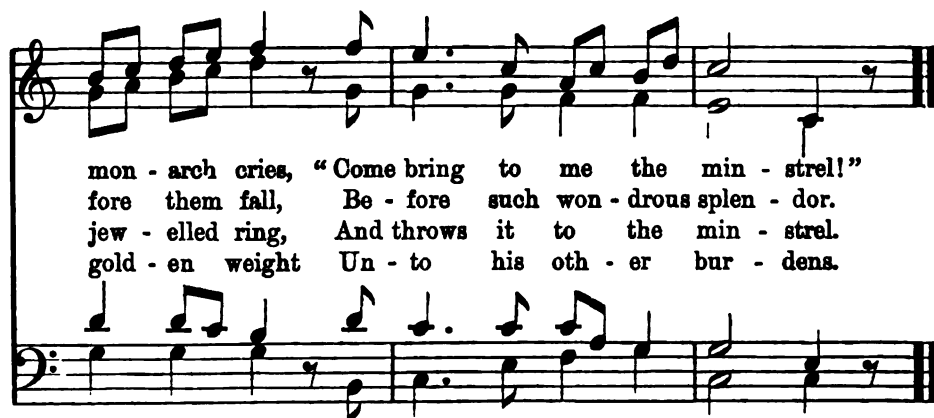
2 { God greet you all! O men of might, May for-tune e'er at-tend you;
O la-dies fair, O la-dies bright, May Heaven its blessings send you!

3 { The minstrel tunes his gold-en lyre; The talk and rev-el hush es,—
The tones the soldiers' hearts inspire, And robe fair cheeks with blushes.

4 { "O King! give me no ring of gold, Who am not knight or no-ble,
Can lend no right arm strong and bold To thee in war or trou-ble!



The mon-arch speaks, the young page hies; The page re-turms; the
So great and fair all in this hall, My daz-zled eyes be-
In rap-ture at the song, the king Takes from his hand a
But give it to thy chan-cellor great, That he may add this



mon-arch cries, "Come bring to me the min-strel!"
fore them fall, Be-fore such won-drous splen-dor.
jew-elled ring, And throws it to the min-strel.
gold-en weight Un-to his oth-er bur-dens.

5.

As in the wood the free bird sings,
 In careless, happy measure,
 So from my heart the music springs,
 Untouched by golden treasure;
 But if one boon I may call mine,
 Then let them bring a draught of wine
 To me in golden goblet!

6.

From golden cup he drank the wine:
 "O draught of deepest pleasure!
 O happy roof, what joy is thine,
 Where giving has no measure!
 If fortune always is thy prize,
 Then let thy thanks to heaven arise,
 As for this draught I thank thee!"

IN APRIL.

J. EICHBERG.

mp Andante.

1. O dew - y, sweet, spring ev'ning, Thou art to me so dear; The
 D. C.—A song like this sweet ev'ning I fain would sing, in vain! The

cres. dim. Fine.

skies with clouds are our - tained, A star but here and there.
 tone, so soft, so gen - tle, I nev - er shall at - tain.

The air, so warm and balm-y, Breathes like the breath of love; Each

D. C.

breeze a vio - let per-fume Wafts up to me a - bove....

AT REST.

CARL KLOSS.

pp

1. Be - low there is rest, in a nar - row
 2. Now wel - come the peace once the spir - it's
 3. The soul then no more tries to hide its

pp

cell; The wea - ry there slum - ber at peace and
 fear, For through it all sor - row shall dis - ap -
 pain; The heart bur - ied here will not beat a -

pp

mf

well: For e'en at bright noon - tide they calm re -
 pear; Though strong be the heart, in the no - blest
 gain: Though storm - winds may gath - er, and storm - winds

mf

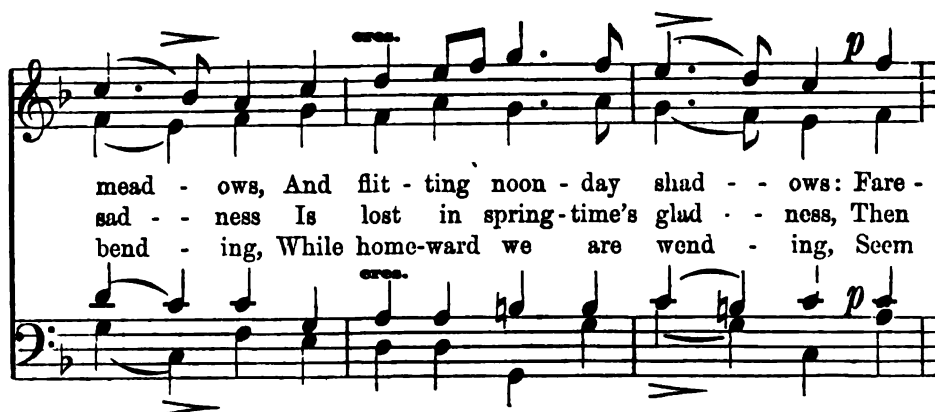
pose;— No more can the sun - shine their eyes un - close.
 life At last it will sick - en of grief and strife.
 blow, The still sleep - er heeds not their might be - low.

AND NOW WE PART, WITH MIRTH AND SONG.

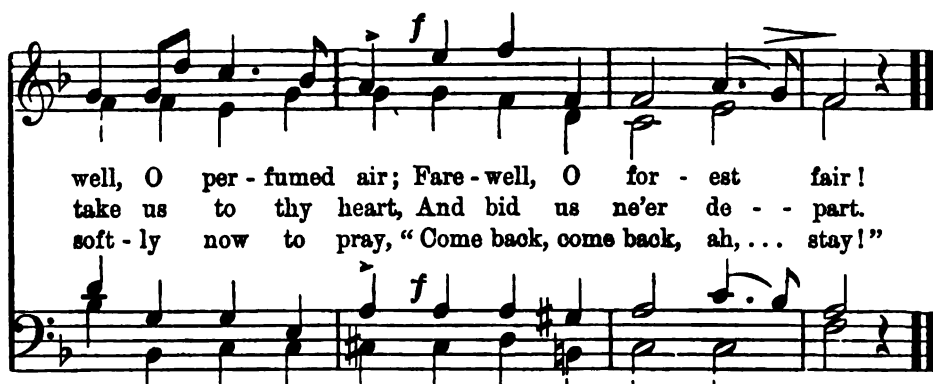
L. CHR. ERK.

1. And now we part, with mirth and song; Fare -
 2. A song of love and thanks we bring To
 3 The sha - dy for - est seems to hear The

well, O for - est fair! Fare - well, O sun - ny
 thee, be - fore we part: O, when the win - ter's
 part - ing words we say; Its leaf - y branch - es



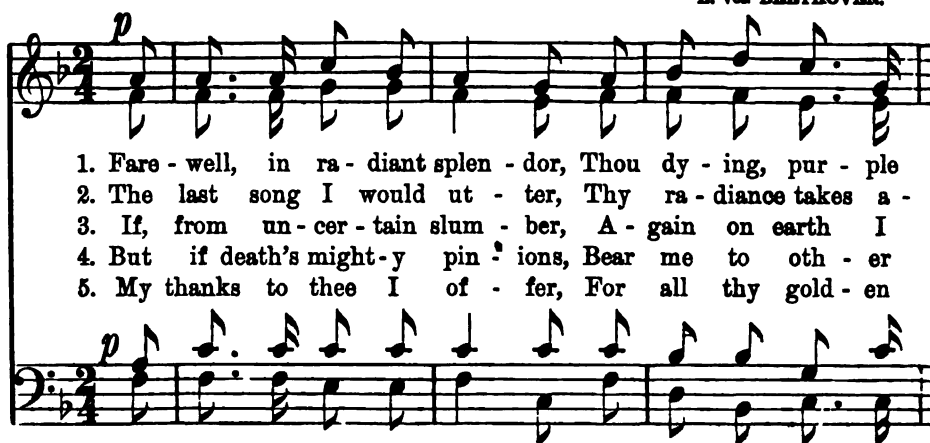
mead - ows, And flit - ting noon - day shad - ows: Fare -
 sad - ness Is lost in spring-time's glad - ness, Then
 bend - ing, While home-ward we are wend - ing, Seem



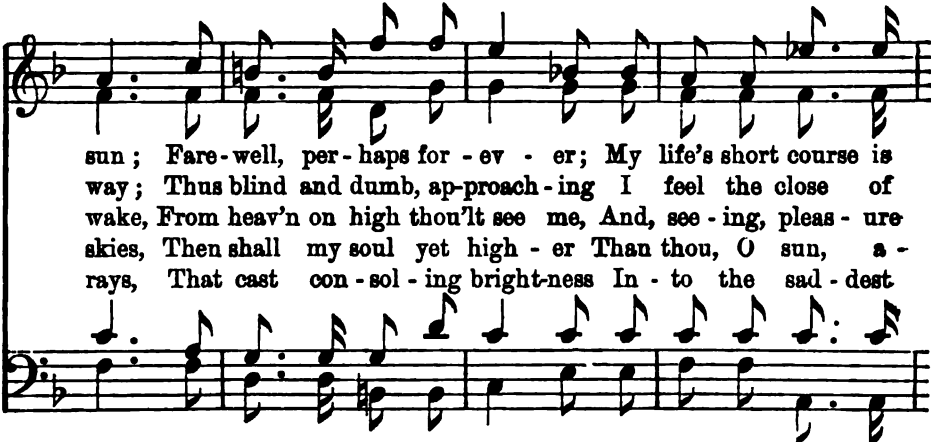
well, O per - fumed air; Fare-well, O for - est fair!
 take us to thy heart, And bid us ne'er de - part.
 soft - ly now to pray, "Come back, come back, ah, ... stay!"

TO THE SUN.

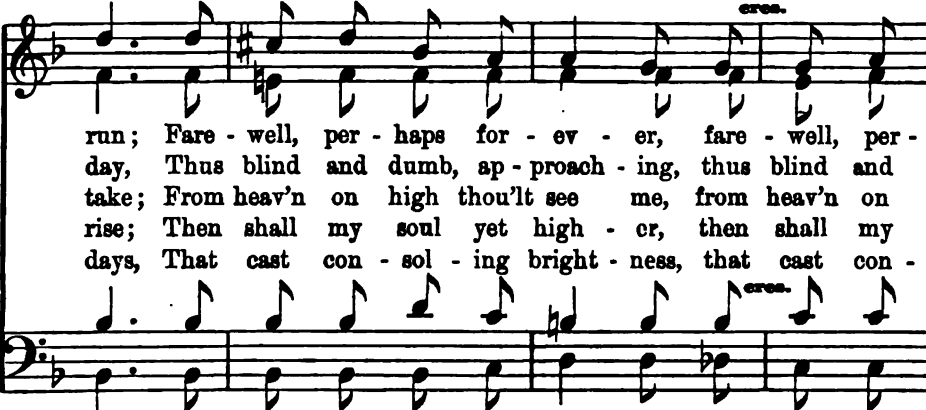
L. von BEETHOVEN.



1. Fare - well, in ra - diant splen - dor, Thou dy - ing, pur - ple
 2. The last song I would ut - ter, Thy ra - diance takes a -
 3. If, from un - cer - tain slum - ber, A - gain on earth I
 4. But if death's might - y pin - ions, Bear me to oth - er
 5. My thanks to thee I of - fer, For all thy gold - en



sun; Fare-well, per-haps for-ev-er; My life's short course is
 way; Thus blind and dumb, ap-proach-ing I feel the close of
 wake, From heav'n on high thou't see me, And, see-ing, pleas-ure
 skies, Then shall my soul yet high-er Than thou, O sun, a-
 rays, That cast con-sol-ing bright-ness In-to the sad-dest



run; Fare-well, per-haps for-ev-er, fare-well, per-
 day, Thus blind and dumb, ap-proach-ing, thus blind and
 take; From heav'n on high thou't see me, from heav'n on
 rise; Then shall my soul yet high-er, then shall my
 days, That cast con-sol-ing bright-ness, that cast con-



haps for-ev-er; My life's short course is run.
 dumb, ap-proach-ing I feel the close of day.
 high thou't see me, And, see-ing, pleas-ure take.
 soul yet high-er Than thou, O sun, a-rise.
 sol-ing bright-ness In-to the sad-dest days.

JOYOUS SPRING.

1. Spring-time, in her gold-en bloom, Once to earth de-scend-ed;
 2. And the love-ly gold-en days, Ban-ish pain and sor-row;
 3. From the southern groves in throngs, Joy-ous birds come wing-ing;
 4. Let the tale each spring day tells Be for-got-ten nev-er!

Broke the win-ter's spell of gloom, Asked not al-ma-nac or seer
 O-dors sweet, un-spok-en praise, In-cense-like, from plain and hill,
 While their new-learnt trills and songs Fill the a-zure, sun-ny space
 That we too should joy-ous be, Mer-ry, like the birds, with song,—

If her glo-ry might ap-pear; Came, and earth un-bend-ed.
 Rise, and earth with rap-ture fill,— With a new-born glad-ness.
 With a sweet and won-drous grace, Peace and blessings bring-ing.
 Mer-ry as the day is long, Sing-ing, dan-cing ev-er!

THE NIGHTINGALE.

1. Night-in - gale, I hear thee sing - ing; With thy
 2. Night-in - gale, O tell me wheth - er Thou dost
 3. Night-in - gale, a - gain I hear thee, — In the
 4. In some grove thou wilt dis - cov - er Where thy

song the woods are ring-ing; And my heart, in rap - ture
 rove on hill or heath-er? Tell me on what fra - grant
 gloam-ing thou art near me; Searching wear - i - ly and
 ab - sent lord doth hov - er; Greet him in the moon - light

sweet, Song and bird and twi - light greet.
 bough Thou hast built thy dwell - ing now?
 late For thy lit - tle, tru - ant mate.
 pale; For me greet him, night - in - - gale!

A CHIEFTAIN TO THE HIGHLANDS BOUND.

R. L. DE PEARSALL.

Andantino.

1. A chief - tain to the Highlands bound Ories " Boatman, do not
 2. " And fast be - fore her fa - ther's men Three days we've fled to -
 3. Outspoke the har - dy Highland wight, "I'll go, my chief, I'm

tar - ry, And I'll give thee a sil - ver pound To row us
 geth - er, For should he find us in the glen, My blood would
 read - y; It is not for your sil - ver bright, But for your

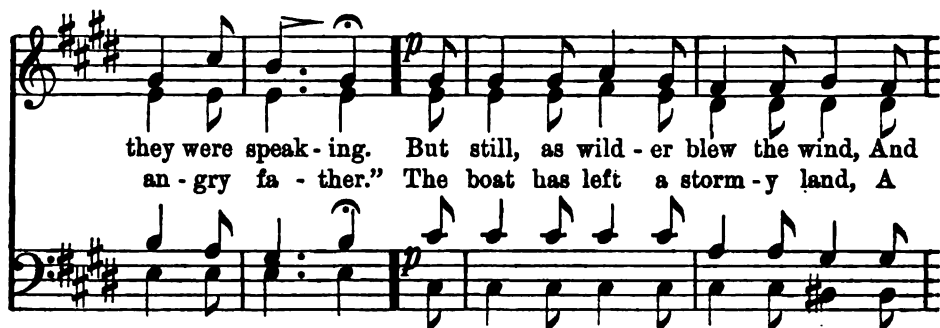
o'er the fer - ry!" Now who be ye would cross Lochgyle This
 stain the heath - er. His horse-men hard be - hind us ride; Should
 win-some la - dy; And by my word, the bon - ny bird In

dark and storm - y wa - ter? "O I'm the chief of
they our steps dis - cov - er, Then who would cheer my
dan - ger do not tar - ry; So though the wave are

Ul - va's isle, And this, Lord Ul - liu's daugh - ter."
bon - ny bride When they have slain her lov - er?"
rag - ing white I'll row you O'er the fer - ry."

4. By this the storm grew loud a - pace, The wa - ter - wraith was
5. "O haste, then, haste! the la - dy cries, Though tempests round us

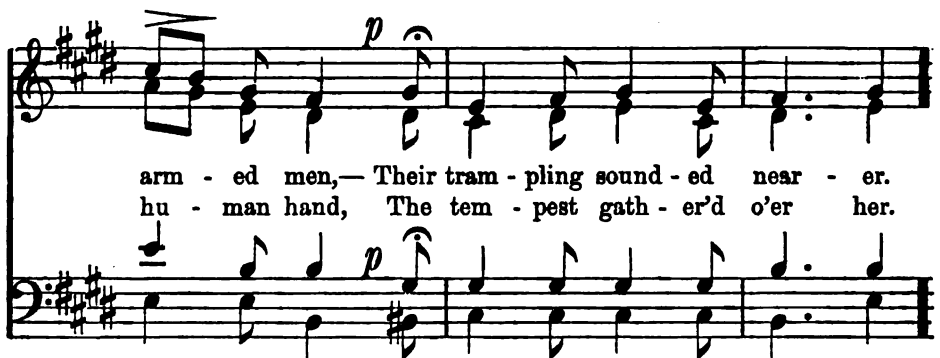
shriek - ing; And in the scowl of heav'n each face Grew dark as
gath - er; I'll meet the rag - ing of the skies But not an



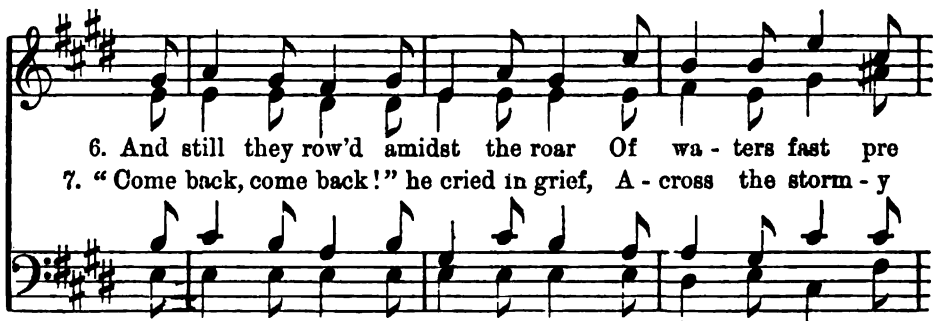
they were speak - ing. But still, as wild - er blew the wind, And
an - gry fa - ther." The boat has left a storm - y land, A



as the night grew drear - er, A - down the glen rode
storm - y sea be - fore her, When oh! too strong for



arm - ed men, — Their tram - pling sound - ed near - er.
hu - man hand, The tem - pest gath - er'd o'er her.



6. And still they row'd amidst the roar Of wa - ters fast pre
7. "Come back, come back!" he cried in grief, A - cross the storm - y

vail - ing; Lord Ul - lin reached that fa - tal shore; His wrath was
wa - ter; "And I'll for-give your High-land chief, My daugh - ter,

changed to wail - ing; For, sore dismay'd, thro' storm and shade, His
oh, my daugh-ter!" 'Twas vain: the loud waves lashed the shore, Re-

child he did dis - cov - - er: One love - ly hand she
turn or aid pre - vent - ing; The wa - ters wild went

stretched for aid, And one was round her lov - er.
o'er his child, And he was left la - ment - ing.

THE ALPINE HUNTER.

FERD. HUBER.

1. In the vale I am a stranger, Life and joy are on the
 2. When the ear - ly dawn is breaking, Then the glo - rious chase be -
 3. Where the brav - est spir - its trem - ble, Where the bold - est dare not
 4. Oft - en, too, the fear - less hunt - er Sleeps his last up - on the

hills; For the care - less, hap - py ran - ger, Heeds no thought of
 gins. Wife and child - ren, cease your sor - row, Fath - er will re -
 go, Where the moun - tain streams are pour - ing, While the i - cy
 hills; While the wife at home is weep - ing, He the dream - less

fear or dan - ger, Life and joy his bo - som fills Far a -
 turn to - mor - row; For the love of heav - en fills With its
 winds are roar - ing, And the crags rise bold and high, There to
 sleep is sleep - ing, Till the judg - ment trum - pet thrills To a -

way on sun - ny hills, Far a - way on sun - ny hills.
 grace the high - est hills, With its grace the high - est hills.
 roam is per - fect joy, There to roam is per - fect joy.
 wak' - ning plains and hills, To a - wak - 'ning plains and hills.

pp Tra la la la la la la la la la la, *mf* Tra

mf la la la la la la la, Tra la la la la la. *rit.*

RATTLIN', ROARIN' WILLIE.

R. SCHUMANN.

SOLO.
Moderate. *fp* O, rat - tlin', roar - in' Wil - lie, ye hur - ried

to the fair, A think-in' to sell your old fid - dle.

p *pp* *fp* **CHORUS.** *p*
O Wil - lie, O Wil - lie, why went you there? But

part - in' wi' his fid - dle, The saut tear came in his

e'e; O *p* *pp* rat - tlin', roar-in' Wil - lie, Poor Wil - lie, poor

SOLO.

Wil - lie, how sad was he! O Wil - lie, come

sell your old fid - dle, Your fid - dle sae fine, sae fine, O

Wil - lie, come sell your old fid - dle, And buy just a pint of

Tutti.

wine. Nae, if I should sell my old fid - dle, The warl sure would

Tutti.

For mon - y a rant - in' day,

think me mad, For mon - y a ran - tin'

boys,

day, boys, With this old fid - dle I've had, With this, with

rant - in' day,

this old fid - dle I've had, As I cam by Croch -

al - lan, I can - nily bee - kit - ben; That rat - tlin',

I can - nily bee - kit - ben;

roar - in' Wil - lie, He sat at yon board en'. They

lis - ten'd a' to Wil - lie, And fid - dle gai - ly did

he. O rat - tlin', roar - in' Wil - lie, Ye're wel - come, ye're

wel - come, Ye're wel - come hame to me, to me.

"THE LOVELY ADELAIDE."

Allegretto.

VOLKSLIED.

Our vil - lage girls are come - ly, But none with her com -

mf

pare; By her they all look home - ly, She is so wondrous

fair; And then, sweet maid! At home, a - broad, she's fam'd; By both

pp

young and old she's nam'd "The love - ly Ad - - - e - laide."

rall. *pp*

Her blue eye, shin-ing bright - ly, A spell will o'er you

cast; You'll not es-cape her light - ly,— To gaze she holds you

fast; And then, sweet maid! At home, a-broad, she's fam'd; By both

young and old she's nam'd "The love-ly Ad - - - e - laide."

mp

Of flow'rs we have the fair - est, To deck our hills in

May; But gath - er all the rar - est, She's fair - er still than

mp *mf*

they; And then, sweet maid! At home, a - broad, she's fam'd; By both

mp *mf* *pp* *pp*

young and old she's nam'd "The love - ly Ad - - - e - laide."

O NATIVE LAND.

I. F. REICHARDT.

1. O na - tive Land! O na - tive Land! Filled are our
 2. O na - tive Land! O na - tive Land! Be thou a

hearts with love for thee, Home of all Truth and Lib - er -
 cham - pion strong and bold, And with thy love the weak up -

ty! In grief and pain, We shall re - main
 hold! If but in God Thou dost be - lieve,

Faith-ful to thee, O na - tive Land, O na - tive Land!
 The no - blest deeds Thou wilt a - chieve, O na - tive Land!

FELLOW-PASSENGERS.

R. SCHUMANN.

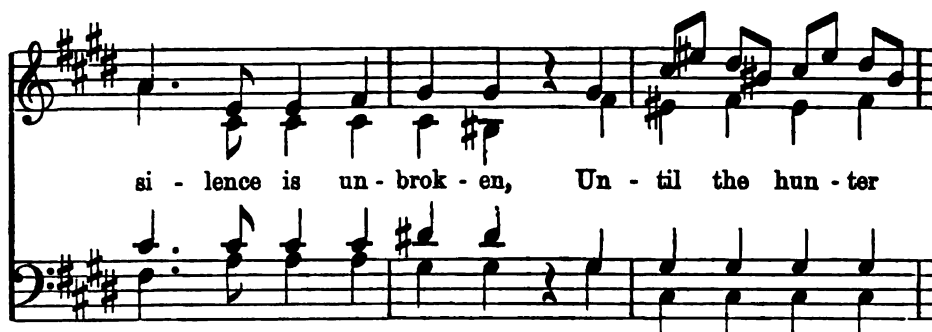
Moderato.
mf



The bark is light-ly glid - ing, O'er rip-pling bil-lows



rid - ing, And not a word is spok - en; The



si - lence is un - brok - en, Un - til the hun - ter



tak - eth His bu - gle and a - wak - eth The

ech - oes with its sound - ing, That thith - er comes re -

bound - ing. The trav - 'ler near him lay - eth His

staff, And soft - ly play - eth The flute, with sil - v'ry sad -

ness, a - gainst the bu - gle's mad - ness ; Yon lass, a - fraid of

speak - ing, The chain of si - lence break - ing, Now lifts her

voice in sing - ing, While still the horn is ring - ing. The

boat - men list with pleas - - ure, And, row - ing, beat to

meas - - ure. Thus on the bark is go - ing, With

mu - sic round it flow - ing.

SOLO. la la.

Allegretto. *Sf*

Ah, now on shore we're land - ing; As friends togeth - or

Sf

stand - ing, Our part - ing words are giv - en; May we all

meet in heav - en. Yes, ah, yes!

WAR SONG

OF THE NORMAN BARON TAILLEFER AT THE BATTLE OF HASTINGS.

R. L. DE PEARSALL.

On, gen - tle Nor - mans! Think of Ro - land!

The first system of the musical score is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

Fair is his guer - don who dies on the field!

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the notes.

Bless - ed and hon - our - ed here and here - af - ter,

The third system of the musical score continues the melody and accompaniment. The lyrics are written below the notes.

Lives e'en in death the man who scorns to yield.
death the man who scorns to yield.

The fourth system of the musical score concludes the piece. The lyrics are written below the notes.

Nev - er in dan - ger quail - ed our fa - thers;

Free and un - daunt - ed they sought out re - nown!

Let us then prove our - selves wor - thy of Ro - land!

On, gen - tle Nor - mans, we strike for a crown!

Hon - or in - vites us! Who can re - fuse her?

No Nor - man war - rior Would ahun jeep - ard - y!

pp
Ro - land's great spir - it looks down on our stand - ards,

cres.
Beck - ons us on - ward to vic - to - - ry!
cres. *ff*

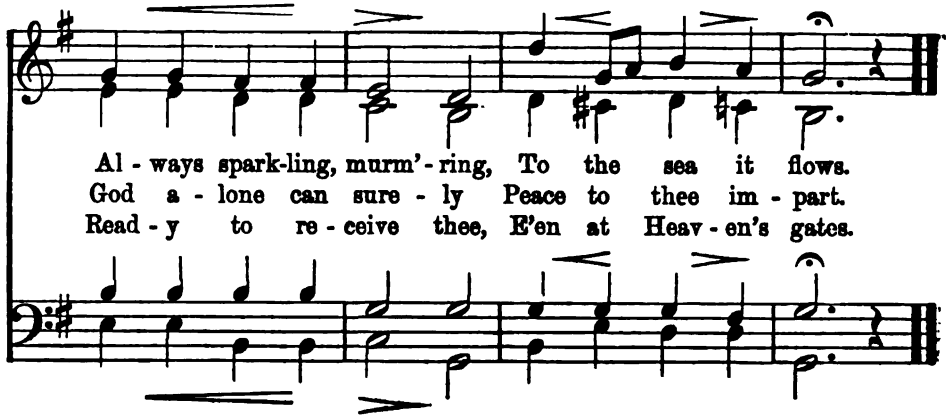
EVENING.

JOHN ABR. PETER SCHULZ.

1. Eve-ning's pur - ple shad - ows, In the East a - rise;
 2. Eve-ning's shad-ows nev - er Rest to it have brought;
 3. Spir - it, wea - ry spir - it, Find - ing here no rest.

While, with sil - ver pin - ions, Peace veils earth and skies.
 Ev - er - more a wan - d'rer, Is its earth - ly lot!
 Be not sor - row-strick - en, Or by grief op - pressed;

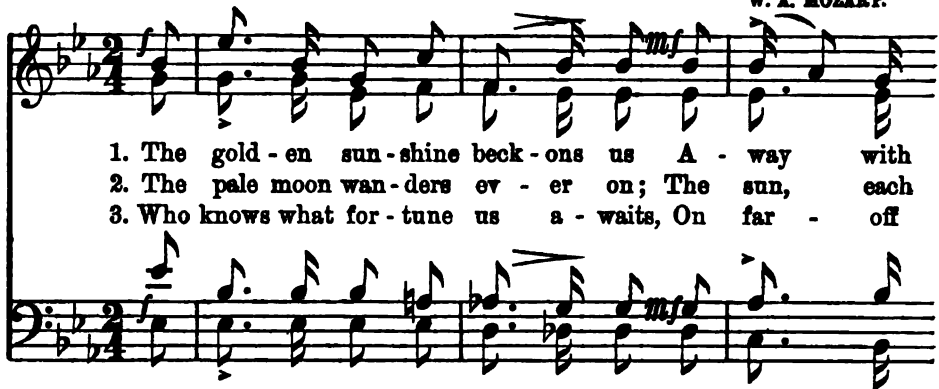
But the brook, un - heed - ing, Nev - er knows re - pose,
 So, in thy am - bi - tion, Art thou, too, my heart;
 Go thy way be - liev - ing; Peace thy com - ing waits,



Al - ways spark - ling, murm' - ring, To the sea it flows.
 God a - lone can sure - ly Peace to thee im - part.
 Read - y to re - ceive thee, E'en at Heav - en's gates.

THE GOLDEN SUNSHINE BECKONS US.


W. A. MOZART.




1. The gold - en sun - shine beck - ons us A - way with
 2. The pale moon wan - ders ev - er on; The sun, each
 3. Who knows what for - tune us a - waits, On far - off




mag - ic plea! It bids us go to oth - er lands, And
 glad - some day, From east to west, on fi - ery path Still
 for - eign strands, Whose treas - ures on - ly wait the grasp O!



sail the un-known sea! The might-y storm-winds nev-er
goes his state-ly way. We men a-lone sit by our
strong and dar-ing hands! But haste, O haste, for eve-ning



rest, They roam from place to place; With tire-less wings, o'er
hearths, With long-ing, wist-ful eyes, And see the moon, and
comes, And day-time's splen-dor dies; While yet untouched, on



lands and seas, They fly an end-less race.
see the sun Seek oth-er un-known skies.
for-eign shore, The price-less treas-ure lies.

SPIRITS OF OUR FATHERS.

H. G. NAGELL

1. Spir - its of our fa - thers, Come a - gain to earth;
 2. Grate - ful, we ac - knowl - edge What to you we owe;
 3. Filled with new - born ar - dor, Com - rades, up and do;

Let your greatness teach us By - gone a - ges' worth.
 From on high, great spir - - - its, Bless us here be - low!
 Be to God and coun - - - try, And to friendship, true!

At your graves we chil - dren, Hum - bly pray - ing, kneel;
 Fired by your ex - am - ples, Oth - er he - roes rise,
 For the by - gone glo - ry Nev - er - more must wane;



Hear - en, ho - ly spir - its, To us, we ap - peal!
 So your glo - ry ev - er, Fills the earth . . . and skies.
 Nor the fu - ture's brightness Bear a dark - - 'ning stain.



THE RHINE.



1. How joy - ous - ly the riv - er Rhine Flows on its sun - ny
 2. From pass - ing vil - la - ges, the tones Of sa - cred chants I
 3. These are the pic - tures that are seen Up - on the vine - clad



way, While far and near the chim - ing bells Proclaim God's ho - ly
 hear; While, from the por - tals of the church The vil - la - gers ap -
 land, As, flow - ing mer - ri - ly a - long, The riv - er greets the



day. A boat up - on the sil - ver stream Glides
 pear. But mid the love - li - ness there stand The
 strand. A - bove the riv - er and the shore The

crec. *f*

mer - ri - ly a - long; O lit - tle boat, 'Tis
 cas - tles, grey and stern, They seem to say, "The
 gen - tle zeph - yrs blow, And seem to tell, In

f

play, not work, To sail mid mirth and song.
 gol - den Past Will nev - er more re - turn!"
 un - known tongue, The tales of long a - go.

THE BELL.

FR. ERNST FESCA.

1. Joy - ous is thy greet - ing From the gran - its tur - ret
 2. Like the dew - s of e - ven Are thy gen - tle greet - ings
 3. Bell, with heart of i - ron Won - drous - ly cre - at - ed,

To the bri - dal train; Sad the meas - ured toll - ing
 Which the wea - ry call; As with bur - dens lad - en
 Strange be - yond com - pare, Is there pain or sor - row,

Of the old, old sto - ry: One is freed from pain.
 At thy shel - t'ring ha - ven Wea - ri - ly they fall.
 Is there joy or glad - ness, Which thou dost not share?

IN THE FOREST.

FR. SILCHER.

1. A - round, a - round, The woods re - sound A
 2. And ev - 'ry tree On hill and lea Is
 3. The sum - mer days With win - some ways The

The first system of the musical score is in G major, 6/8 time. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The music is marked with *mf* (mezzo-forte) and *f* (forte) dynamics. The lyrics are written below the treble staff.

joy - ous, sil - ver strain, A joy - ous, sil - ver
 clad in rai - ment gay, Is clad in rai - ment
 sad - dest spir - its cheer, The sad - dest spir - its

The second system continues the melody and accompaniment. It includes a *pp* (pianissimo) dynamic marking and a *(Echo.)* instruction. The lyrics are written below the treble staff.

strain! The ech - oes throng To hear the song, And
 gay; The rip - pling rills From sun - ny hills Re -
 cheer; For grief and pain Dare not re - main, When

The third system concludes the piece. It features a *cres.* (crescendo) marking and a *mf* (mezzo-forte) dynamic. The lyrics are written below the treble staff.

(Echo.)

sing the glad re - frain, And sing the glad re - frain.
 peat, "A - way, a - way," Re - peat "a - way, a - way!"
 sum - mer days are near, When sum - mer days are near.

THE WANDERER.

FR. SCHUBERT.

1. Be - side the old stone foun - tain There stands a lin - den
 2. To - night, a home - less wan - d'rer, I passed the lin - den
 3. The i - cy wind was blow - ing So sharp - ly in my

tree; Be - neath its fra - grant branches Glad dreams have come to
 tree; Its wav - ing branches nod - ding, It seemed to speak to
 face, — I could not stay nor lin - ger Be - side that rest - ing

me. Up - on its bark I chis - eled Dear names so long a -
me; "Come, wea - ry, heart-sick com - rade, Be - neath my shad - ow
place, But, wan - d'ring ev - er on - ward, Strange voices seemed to

go, — I sought its peace in glad - ness, I sought
rest, Where earth - ly strife or sor - row Shall ne'er
say, "Come back, thou wea - ry com - rade; Come, rest

its peace in woe, I sought its peace in woe.
thy heart mo - lest, Shall ne'er thy heart mo - lest.
thee on thy way, Come, rest thee on thy way.

"BENEATH THE SHADOWS."

WM. BAUMGARTNER.

1. Be-neath the shad-ows of spread-ing trees, A wea - ry
2. A mount-ain rill. pass-ing by the spot, Is mur - m'ring

wand'rer is sleep-ing; While high above, on the leaf-y boughs, While
mel - o - dies tender; While woods and wand'rer and birds and brook, While

high a - bove, on the leaf - y boughs, Their vig - ils birds are
woods and wan-d'rer and birds and brook are bathed in sun-set's

keep - ing, Their vig - ils birds are keep - ing.
splen - dor, Are bathed in sun - set's splen - dor.

WORSHIP AND PRAISE BE TO GOD ON HIGH.

CHR. H. RINCK

Wor - ship and praise be to God on high, Praise and deep

mf

wor - ship, Praise and deep wor - ship be to our

Lord, be to our Lord, be to our Lord, For he For

A

mf

he is so gra - cious, For he is so

For he

B

gra - cious. Wor - ship and praise be to God on

high! Be - yond the earth and heav - ens, There is felt his

C

love and mer - - - cy. Wor - ship and

Let

praise be to God on high! Let us with glad - ness

Come un - to His pres - ence, Un - to our

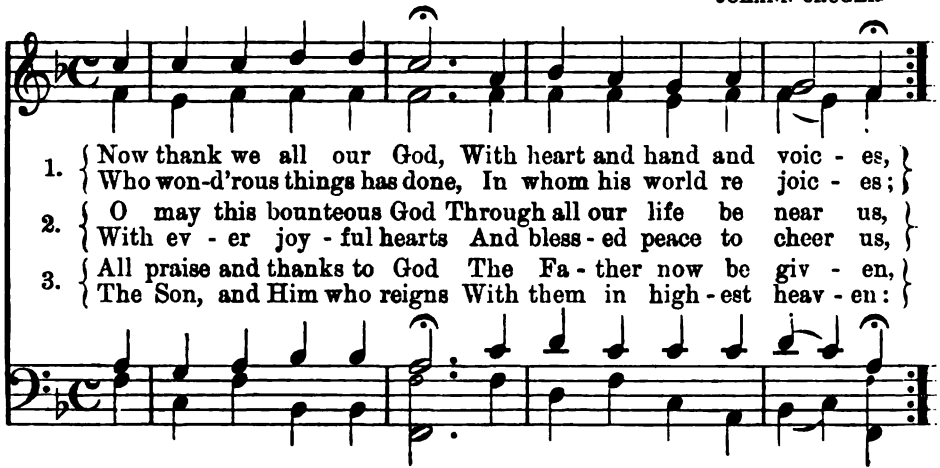
God, to our God. . . . In psalms de - -

clare our love. Wor - ship and praise be to God on

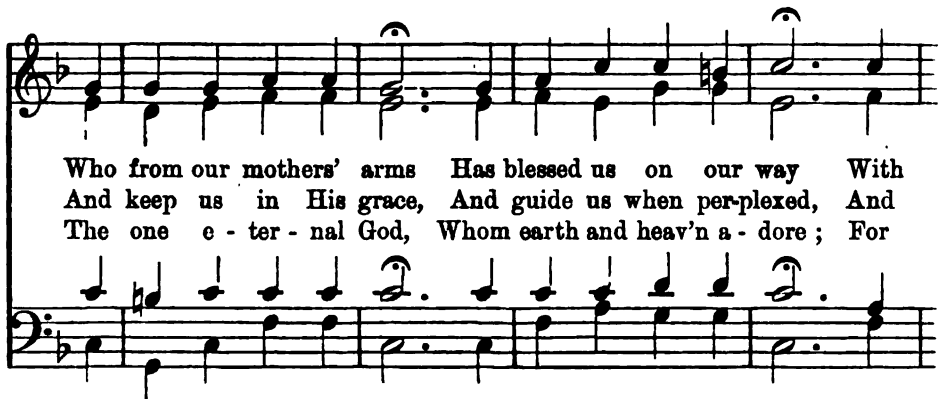
high! Wor - ship and praise be to God on high!

THANKS BE TO GOD.

JOHANN CRUGER



1. { Now thank we all our God, With heart and hand and voice, }
 { Who won-d'rous things has done, In whom his world rejoices; }
 2. { O may this bounteous God Through all our life be near us, }
 { With ever joy-ful hearts And blessed peace to cheer us, }
 3. { All praise and thanks to God The Father now be given, }
 { The Son, and Him who reigns With them in highest heaven: }



Who from our mothers' arms Has blessed us on our way With
 And keep us in His grace, And guide us when perplexed, And
 The one eternal God, Whom earth and heav'n adore; For



count-less gifts of love, And still is ours to-day.
 free us from all ills In this world and the next.
 thus it was, is now, And shall be ever-more.

GREETING TO SPRING.

R. SCHUMANN.

1. O be thou greet - ed thous - and times, Love - ly, love - ly
 2. Thy com - ing makes the world more bright, Love - ly, love - ly
 3. Be greet - ed on thy sun - ny way! Love - ly, love - ly

Spring-time! For thou hast come from dis - tant clines, Love - ly,
 Spring-time! All na - ture smiles with glad de-light, Love - ly,
 Spring-time! For men re-joice be - neath thy sway, Love - ly,

love - ly Spring-time! All the flow'rs in bright a - ray,
 love - ly Spring-time! In the mead - ows and the vale
 love - ly Spring-time! En - ter gen - tly to each heart,

Wel-come thee this bliss - ful day, This day, O love - ly Spring!
 Night-in - gale a wel - come sings To thee, O love - ly Spring!
 Per - fect peace and love im - part To all, O gen - tle Spring!

CONSOLATION.

JULIUS OTTO.

1. O heart, why art thou so de - spond - ent, When Spring ap -
 2. The leaves that Au-tumn days have tak - en The Spring gives
 3. The world will seem to thee a po - em Of love, and

proach - es joy - ous - ly? Come, bloom with bright tho'ts, as o'er
 back in ra - diant bloom; So, heart, thou too shalt once a -
 life, and birds, and flowers; Then, heart, why art thou so de -

yon - der In Spring-time blooms the lin - - den tree.
 wak - - en To Spring, from win - ter's hope - - less gloom.
 pon - dent When hith - er haste those joy - - ous hours!

Be brave my heart, my heart Be brave my heart, my
 Be brave my heart, Be brave,

heart, Be brave and free my heart, Be brave and

free, my heart, my heart Be brave and free!

WINTER.

FR. SILCHER.

1. The win - ter days are com - ing; The sum - mer months have
 2. The birds, to oth - er coun - tries, O'er seas and hills have
 3. The snow flakes, on the fir - trees, All white and shin - ing
 4. The wind, a - round the branch - es, Chants in a mourn - ful

fled; Up - on the leas the flow'rs lie dead,— O
 flown; Up - on the bar - ren moor I stand, So
 fall,— They hide the with - ered graas and flow'rs, A
 tone; It is the on - ly song - ster here, Now

sum - mer days, fare - well! O sum - mer days, fare - well!
 sad - ly, and so lone; So sad - ly, and so lone.
 won-drous, crys - tal pall; A won-drous, crys - tal pall.
 all the birds have flown; Now all the birds have flown.

FAREWELL.

H. ESSEK.

1. Fare-well, O joy - ous, sun - ny grove, Fare-well, fare-
 2. Fare-well. O for - est great and grand, Fare-well, fare-
 3. If such pure joys are lost for aye, Fare-well, fare-

The first system of the musical score for 'FAREWELL.' It consists of a treble and bass staff in 4/4 time. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a 4/4 time signature. The bass line starts on a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also accents and slurs over the notes.

well! Too soon I hear the part - ing knell, Fare-well, fare-
 well! Fare-well, O flowers, a ra - dant band, Fare-well, fare-
 well! And I a last fare-well must say, Fare-well, fare-

The second system of the musical score. It continues the melody and bass line from the first system. The treble staff continues with half notes D5, E5, and F#5. The bass staff continues with half notes D3, E3, and F#3. Dynamics include *p*, *mf*, and *pp*. There are also accents and slurs over the notes.

well! Up - on the a - zure of the sky, My
 well! And may your per - fume, strange-ly sweet, Some
 well! Yet shall this mem - 'ry ev - er be A

The third system of the musical score. It continues the melody and bass line. The treble staff continues with half notes G4, A4, and B4. The bass staff continues with half notes G3, A3, and B3. Dynamics include *p* and *mf*. There are also accents and slurs over the notes.

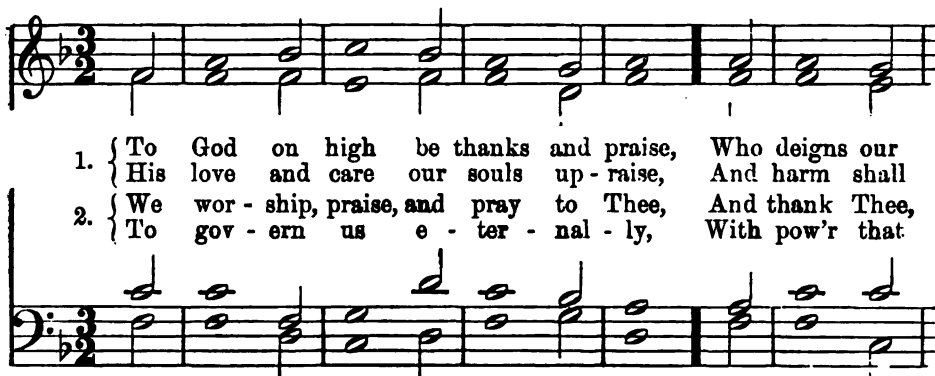
spir - it's sad - ness seems to lie; Fare - well, fare - well, 0
 oth - er wea - ry wan - d'r'er greet; Fare - well, fare - well, 0
 source of end - less joy to me; Fare - well, fare - well, 0

sun - ny, joy - ous grove, Fare - well, fare - well, 0
 sun - ny, joy - ous grove, Fare - well, fare - well, 0
 sun - ny, joy - ous grove, Fare - well, fare - well, 0

sun - ny, joy - ous grove, Fare - well, fare - well!
 sun - ny, joy - ous grove, Fare - well, fare - well!
 sun - ny, joy - ous grove, Fare - well, fare - well!

TO GOD ON HIGH.

Mel. von NICOLAUS DECIUS.

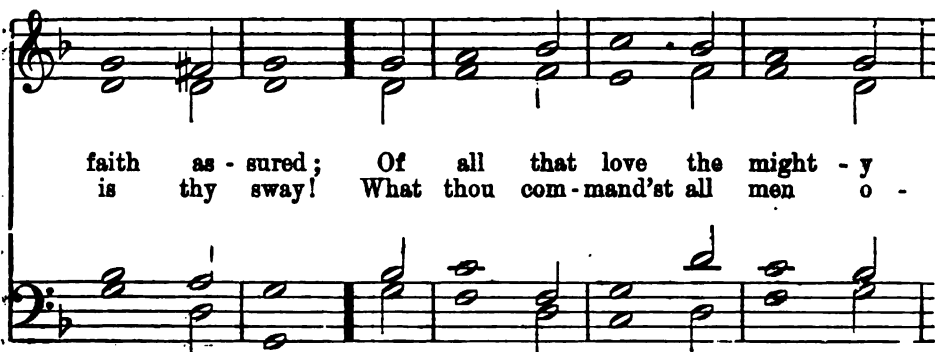


1. { To God on high be thanks and praise, Who deigns our
His love and care our souls up-raise, And harm shall

2. { We wor-ship, praise, and pray to Thee, And thank Thee,
To gov-ern us e-ter-nal-ly, With pow'r that



bonds to sev-er; } On Him we rest with
reach us nev-er; }
God, for deign-ing } Un-meas-ured whol-ly
knows no wan-ing. }



faith as-sured; Of all that love the might-y
is thy sway! What thou com-mand'st all men o-

Lord, For - ev - er and for - ev - - - er!
bey; O joy that thou art Rul - - - er!

FAITH.

L. HELLWIG.

mf
Bless - ed, bless - ed, bless - ed they that heark - en un -

to the word and keep it. Bless - ed, bless - ed,

bless - ed they that heark - en un - to the word and keep it!

Bless - ed, bless - ed, bless - ed they that heark - en un -

to the word and keep it! Bless - ed,

dolce.

bless - ed, bless - ed they that heark - en un - to the word and

mf

keep it! Bless - ed! bless - ed!

f p

SONG OF PRAISE.

PETER RITTER.

1 { Qui - et, Lord, my fro - ward heart; Make me
Up - right, sim - ple, free from art: Make me
2 { What Thou shalt to - day pro - vide, Let me
What to - mor - row may be - tide, Calm - ly
3 { As a lit - - tle child re - lies On a
Knows he's nei - ther strong nor wise, Fears to

teach - a - ble and mild, } From dis - trust and en - vy
as a lit - tle child; }
as a child re - ceive; } 'Tis e - nough that Thou wilt
to Thy wis - dom leave; }
care be - yond his own; } Let me thus with Thee a -
stir a step a - lone, - }

free, Pleased with all that pleas - es thee.
care; Why should I the bur - den bear?
bide, As my Fa - - ther, Guard, and Guide.

AVE VERUM CORPUS.

W. A. MOZART.

Ho - ly, ho - ly, bless - ed Sa - viour, Thou who

died for worlds of sin... and grief; Thou who bore con -

And death for us
tempt and tor - ture, death for us up - on... the

cross, Be this day a - - gain our Help - er.

To our plead-ings O heark - en, Christ! Be a

gain this day our Help - er, in death
Be this day a - - gain our Help - er in

.... and in mor - tal woe, In death
death

..... and in mor - - tal woe.

A HYMN TO NIGHT.

Mel. L. von BEETHOVEN. (Op. 57.)

1 { Sacred Night! do thou im - part Ho - ly peace un - to my heart; }
 Heal the sor - row - lad - en breast; Bring the wea - ry pil - grim rest! }

2 { Mel - o - dies, so sweet and low, Gen - tle zeph - yrs hith - er blow, }
 From a par - a - dise a - bove, From a deep, pure sea of love; }

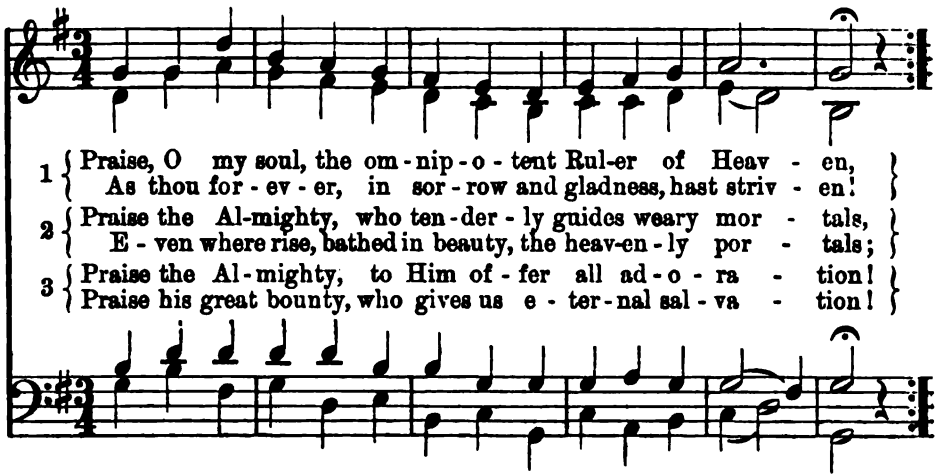
Al - read - y shines the star-light, Greet me from out the dark night;

Al - read - y beams the star-light, Greet me from out the dark night;

cres. Towards it my soul is *dim.* soar - ing, Seek - ing re - pose.

cres. Towards it my soul is *rf.* soar - ing, Seek - ing re - pose. *p*

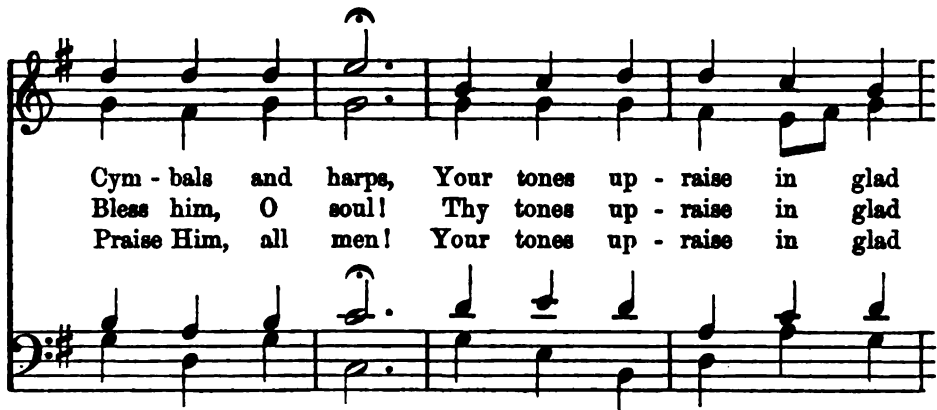
HYMN OF PRAISE.



1 { Praise, O my soul, the om-nip-o-tent Rul-er of Heav-en, }
 As thou for-ev-er, in sor-row and gladness, hast striv-en! }

2 { Praise the Al-mighty, who ten-der-ly guides weary mor-tals, }
 E-ven where rise, bathed in beauty, the heav-en-ly por-tals; }

3 { Praise the Al-mighty, to Him of-fer all ad-o-ra-tion! }
 Praise his great bounty, who gives us e-ter-nal sal-va-tion! }



Cym-bals and harpe, Your tones up-raise in glad
 Bless him, O soul! Thy tones up-raise in glad
 Praise Him, all men! Your tones up-raise in glad



praise, Bless the high Rul-er of Heav-en!
 praise; Bless the high Rul-er of Heav-en!
 praise; Bless the high Rul-er of Heav-en!

MOTETTE.—“FATHER, THY MERCY.”

EDUARD GRELL.

Fa - ther, thy mer - cy is . . . as great, as great, as

The first system of the musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The voice part begins with a half note 'Fa' on G4, followed by a half note 'ther,' on A4, a quarter note 'thy' on B4, a quarter note 'mer' on C5, a quarter note 'cy' on B4, a quarter rest, a quarter note 'is' on A4, a quarter rest, a quarter note 'as' on G4, a quarter note 'great,' on A4, a quarter note 'as' on B4, a quarter note 'great,' on C5, and a quarter note 'as' on B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

great as heaven is wide. Fa - ther, thy

The second system continues the melody. The voice part has a half note 'great' on G4, a half note 'as' on A4, a half note 'heaven' on B4, a half note 'is' on C5, a half note 'wide.' on B4, a quarter rest, a quarter note 'Fa' on G4, a quarter note 'ther,' on A4, and a quarter note 'thy' on B4. The piano accompaniment features a half note in the left hand and chords in the right hand, with repeat signs at the end of the system.

jus - tice, Fa - ther, thy jus - tice fills all the

The third system continues the melody. The voice part has a half note 'jus' on G4, a half note 'tice,' on A4, a half note 'Fa' on G4, a half note 'ther,' on A4, a half note 'thy' on B4, a half note 'jus' on C5, a half note 'tice' on B4, a half note 'fills' on A4, a half note 'all' on G4, and a half note 'the' on F#. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

u - ni - verse with its ra - diaut light. . . . Fa - ther, thy

The fourth system concludes the phrase. The voice part has a half note 'u' on G4, a half note 'ni' on A4, a half note 'verse' on B4, a half note 'with' on C5, a half note 'its' on B4, a half note 'ra' on A4, a half note 'diaut' on G4, a half note 'light.' on F#, a quarter rest, a quarter note 'Fa' on G4, a quarter note 'ther,' on A4, and a quarter note 'thy' on B4. The piano accompaniment features a half note in the left hand and chords in the right hand, with repeat signs at the end of the system.

mer - cy is . . . as great, as great, as great as

1st. 2nd.
heaven is wide. wide. Hal - le - lu - jah! Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu -

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

..... jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

O GUIDE OF ISRAEL.

D. BORTNIANSKY.

Thou Guide

Thou Shepherd, thou Guide of Is - ra - el,

Thou Guide of

Heark - en, heark - en, Thou who lead - est like a

..... a flock thy

flock thy ser - vants. Thou shep - herd,

Thou

thou guide of

thou guide of Is - ra - el, Ap - pear thou,

thou guide of

..... guide of

Thou who dwell - - - est Thou who a - - -

Ap - pear thou! Thou who dwell -

a - - - - mid

est mid, a - - - - mid cher - u - bim.

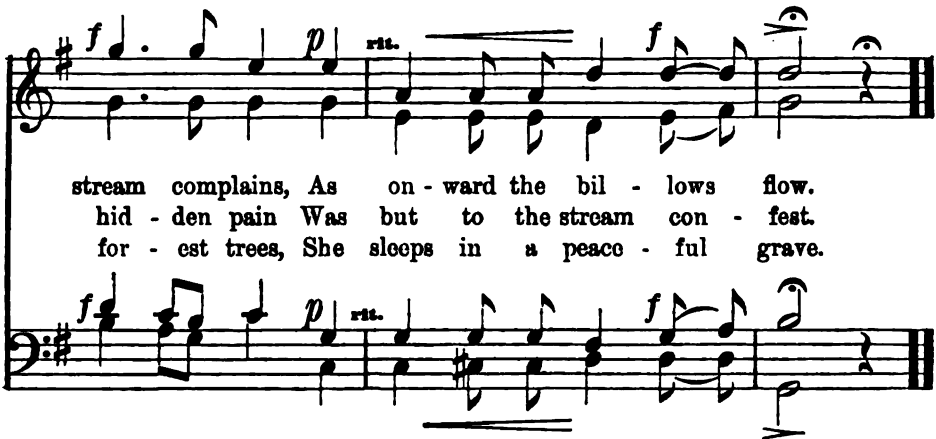
a - - - - mid

BESIDE THE RHINE.

1. Be - side the Rhine, the dream - y Rhine, All gold with the
 2. What is the tale the riv - er hears, As day fades with -
 3. But now be - side the dream - y Rhine, Where murmurs the

sun - set's glow, A maid - en sad to the stream complains, As
 in the west? Un-known the tale, for the hid - den pain Was
 pass - ing wave, Be-neath the shade of the for - est trees, She

on - ward the bil - lows flow; A maid - en sad to the
 but to the stream con - fest; Un-known the tale, for the
 sleeps in a peace - ful grave; Be - neath the shade of the

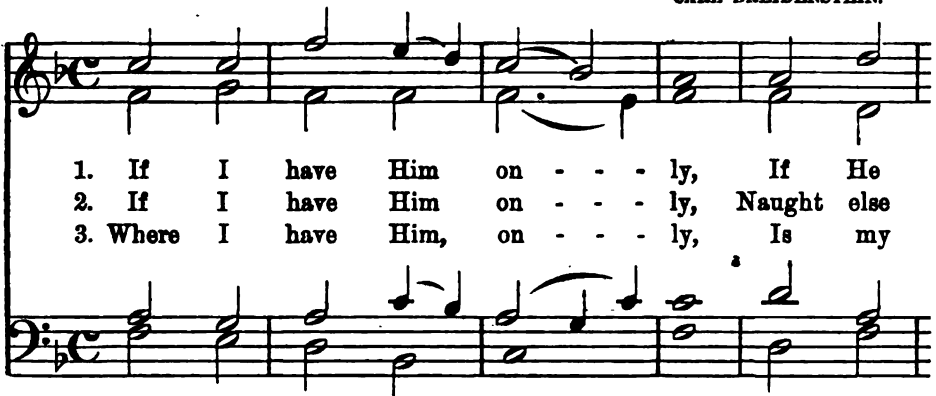


f . *p* *rit.* *f*

stream complains, As on - ward the bil - lows flow.
 hid - den pain Was but to the stream con - fest.
 for - est trees, She sleeps in a peace - ful grave.

SALVATION IN CHRIST.


CARL BREIDENSTEIN.



1. If I have Him on - - - ly, If He
 2. If I have Him on - - - ly, Naught else
 3. Where I have Him, on - - - ly, Is my



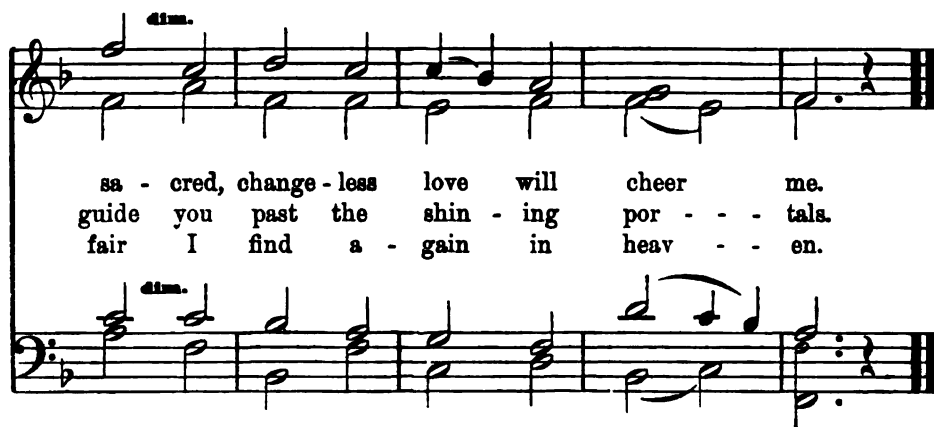
is but mine, If with - in the grave, so
 I de - sire; I will fol - low where He
 fa - ther - land; Like a her - it - age each



lone - - ly, Star - like, still, His love will shine:—
 leads me, Like a star of quench - less fire;
 boun - - ty Gen - tly falls with - in my hand;



Grief shall come not near me, For His
 Mor - tals, wea - ry mor - tals, Let Him
 Broth - ers from me riv - - en, Young and



dim.
 sa - cred, change - less love will cheer me.
 guide you past the shin - ing por - - - tals.
 fair I find a - gain in heav - - - en.
dim.

THE MOURNER.

1. My moth-er loves me not; None oth-er cares for me;
 2. Yes-ter-day all the folk Danced at the vil-lage fair;
 3. Where the black cross doth stand, Let the red ros-es grow:
 4. Go there and hum-bly kneel; Weep by the ros-es red!

Come, Death, and take me hence, Take me to Thee,— . . .
 But I am sick and sad; None saw me there,— . . .
 Know ye the maid-en who Slum-bers be-low? . . .
 Pray the good Lord to bless Her who is dead! . . .

Come, Death, and take me hence, Take me to Thee!
 But I am sick and sad, None saw me there.
 Know ye the maid-en who Slum-bers be-low?
 Pray the good Lord to bless Her who is dead.

IMMORTALITY.

How glo - rious is the world on high, Be - yond the
For all, O Christ! in bound - less love Thou hast pre -

The first system of musical notation for the song 'IMMORTALITY.' It consists of a treble and a bass staff in C major, 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

a - zure star - lit sky! Unknown there pain or sad - ness; }
pared that rest a - bove; O let me share its glad - ness! }

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

But a lin - g'ring glance up - on That scene of beau - ty

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

and sal - va - tion Strengthens me in life's pro - ba - tion.

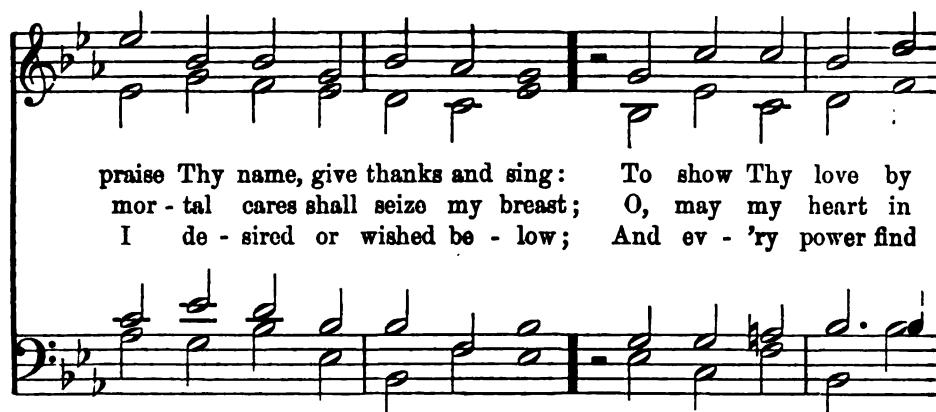
The fourth system of musical notation, which concludes the piece. It features a final cadence in both staves. The lyrics are written below the staves.

SWEET IS THE WORK, MY GOD, MY KING.

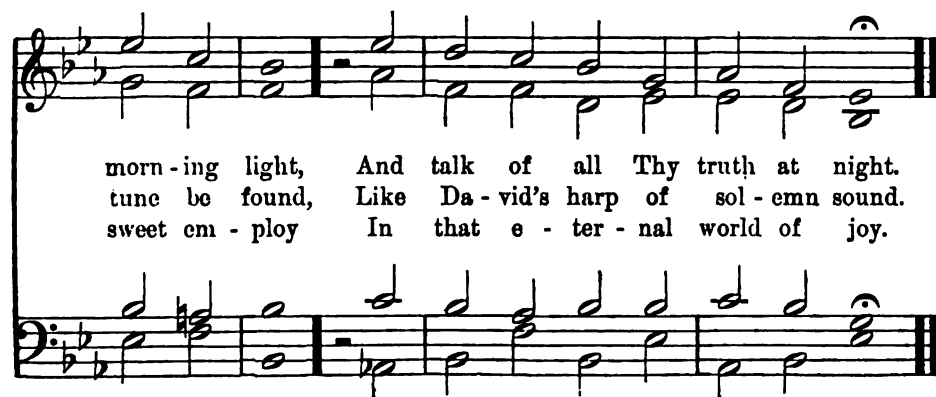
DR. MARTIN LUTHER.



1. Sweet is the work, my God, my King, To
 2. Sweet is the day of sa - cred rest; No
 3. Then shall I see, and hear, and know All



praise Thy name, give thanks and sing: To show Thy love by
 mor - tal cares shall seize my breast; O, may my heart in
 I de - sired or wished be - low; And ev - 'ry power find



morn - ing light, And talk of all Thy truth at night.
 tune be found, Like Da - vid's harp of sol - emn sound.
 sweet em - ploy In that e - ter - nal world of joy.

THE SHEPHERD'S HYMN OF PRAISE.

CONRADIN KREUTZER.

f

This is God's ho - ly day! This is God's ho - ly day!

p

Up - on the moor a - lone I

Up - on the moor a - lone I

pp

stand; The ves - per bell rings o'er the land, The ves - per

pp

bell rings o'er the land in peace, Rings

peace,

o'er the land in peace, rings o'er the land. To

o'er the land in peace, o'er the land.

earth I sink in praise, O won - - drous

fear! As if I feel The

cres. *f*

an - gels bright be - side me kneel: Their prayers will mine up -

cres.

raise. O won - - drous fear, O
O won - drous fear,

delee.
O won - drous, won - - - drous fear, won - drous, won - drous

Calande. *mf*

won - drous fear, The sky a - far and near Appears so
O won - drous fear,

mf

fear I feel!

clear As if the heav'ns on high To men revealed would lie.

Sf

This is God's ho - ly day! This is God's ho - ly day!

Sf

OUR COMFORT IN DEATH.

BERNH. KLEIN.

Whom have I at my death but Thee? Who in my last sad

The first system of the musical score is in 4/2 time, featuring a treble and bass staff. The melody is in B-flat major. The lyrics are: "Whom have I at my death but Thee? Who in my last sad".

ag - o - ny The ev - er sink - ing spir - it cheers, Al - lay - ing

The second system continues the melody. The lyrics are: "ag - o - ny The ev - er sink - ing spir - it cheers, Al - lay - ing". A piano (*p*) dynamic marking is present.

grief, al - lay - ing fears? Who strengthens me with bound - less

The third system continues the melody. The lyrics are: "grief, al - lay - ing fears? Who strengthens me with bound - less".

love? Who but the ev - er mer - ci - ful God a - bove!

The fourth system concludes the piece. The lyrics are: "love? Who but the ev - er mer - ci - ful God a - bove!". The score ends with a double bar line.

HOLY FATHER, WE ARE HERE.

Mel. JOHANN RUD. AHLE, 1004.

1 { Ho - ly Fa - ther, we are here, Bowed in heart-felt
Lead us with Thy word and love, Is our dai - ly

2 { All our wis - dom and our thoughts, Bounded are by
Where not, with thy mas - ter - will, Thou dost let them

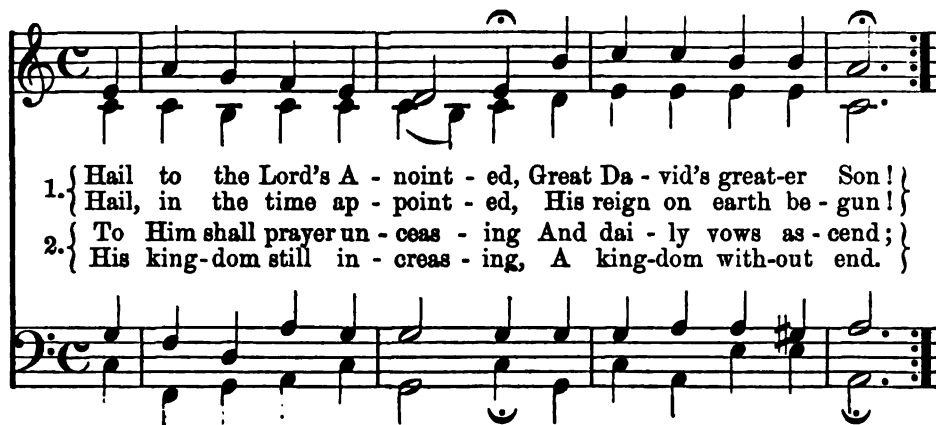
3 { O Thou Glo - ry of the skies! Light of Light, Thou
Make us wor - thy of that love, Of that love which

ad - o - ra - - tion; } Let all hearts sweet com - fort
sup - pli - ca - - tion. }
hu - man pow - - er, } What we are and shall be
grand - ly tow - - er. }
Star of Heav - en! } Let our sup - pli - ca - tion
Thou hast giv - - en! }

bor - row From Thy love for pain and sor - - row.
ev - er, Is Thy work, Thou boun - teous Giv - - er!
reach Thee! Hearn - en, Fa - ther, we be - seech Thee!

HAIL TO THE LORD'S ANOINTED.

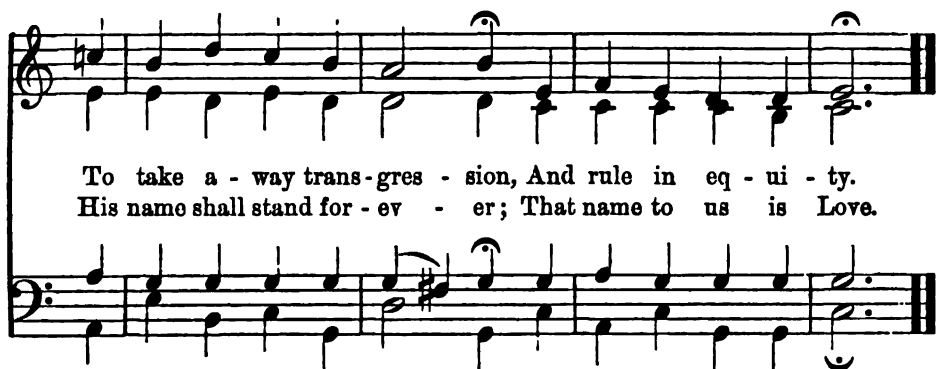
HANS LEO HASSLER, 1601.



1. { Hail to the Lord's A - noint - ed, Great Da - vid's great-er Son! }
 { Hail, in the time ap - point - ed, His reign on earth be - gun! }
 2. { To Him shall prayer un - ceas - ing And dai - ly vows as - cend; }
 { His king - dom still in - creas - ing, A king - dom with - out end. }



He comes to break op - pres - sion, To set the cap - tive free,
 The tide of time shall nev - er His cov - e - nant re - move;



To take a - way trans - gres - sion, And rule in eq - ui - ty.
 His name shall stand for - ev - er; That name to us is Love.

THE GLORY OF GOD.

BERNHARD KLEIN.

The whole wide world is full of God's great

The whole wide world is full, is full of God's great

And all the an - gels cry to

might, And all the an - gels, And all the an - gels

might, to

God our Lord,

cry to God our Lord, And praise, And praise Him day and

God our Lord,

The whole wide world,

A

night. is full of God's great

mf

The whole wide world

cres.

The whole

might! The whole wide world, The

The whole wide world,

The whole wide world,

wide world is full of God's great

whole wide world is full of God's great might,

of God's great

might, **B**

And all the an - gels, And all the

might And all the an - gels,

an - gels, And all the an - gels praise Him,
And all the an - gels,

all the an - gels praise Him, And all the an - gels

And

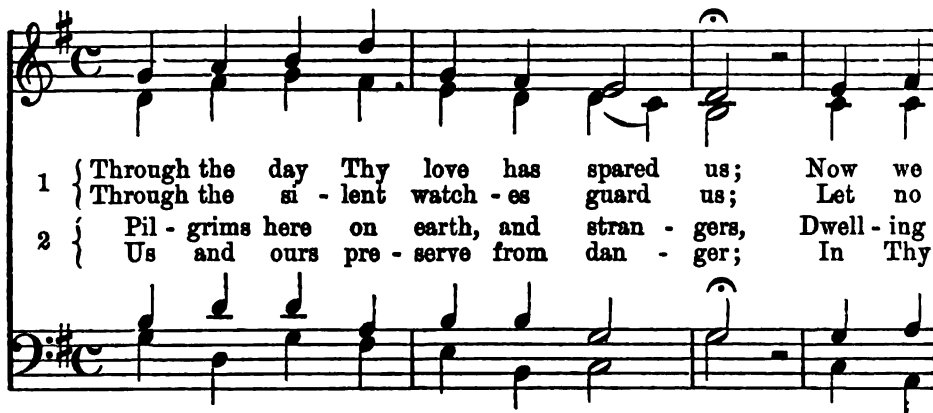
praise Him, And all the an - gels, all the

all the an - gels praise Him, And all the an - gels

an - - - gels wor - ship Him day and night.
wor - ship Him, they

EVENING HYMN.

Mel. HEINRICH ALBERT, 1644.



1 { Through the day Thy love has spared us; Now we
Through the si - lent watch - es guard us; Let no

2 { Pil - grims here on earth, and stran - gers, Dwell - ing
Us and ours pre - serve from dan - ger; In Thy



lay us down to rest; } Je - sus, Thou our
foe our peace mo - lest; }
in the midst of foes; } And, when life's short
arms may we re - pose, }



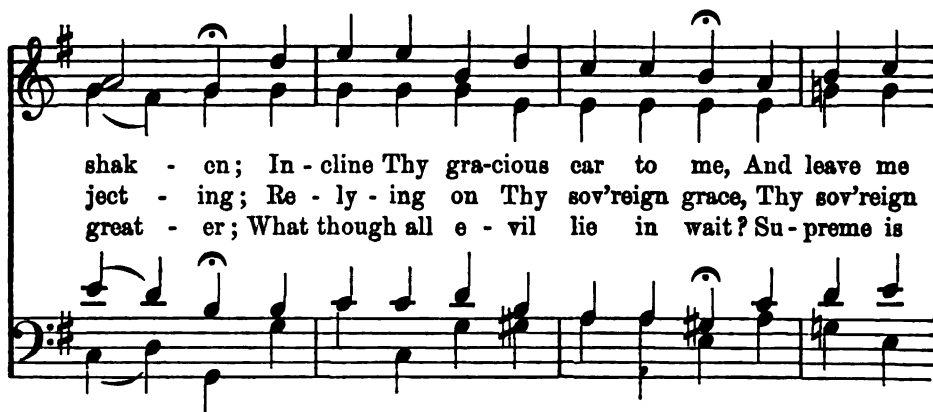
Guar - dian be; Sweet it is to trust in Thee.
day is past, Rest with Thee in heaven at last.

ALMIGHTY GOD, I CALL TO THEE.

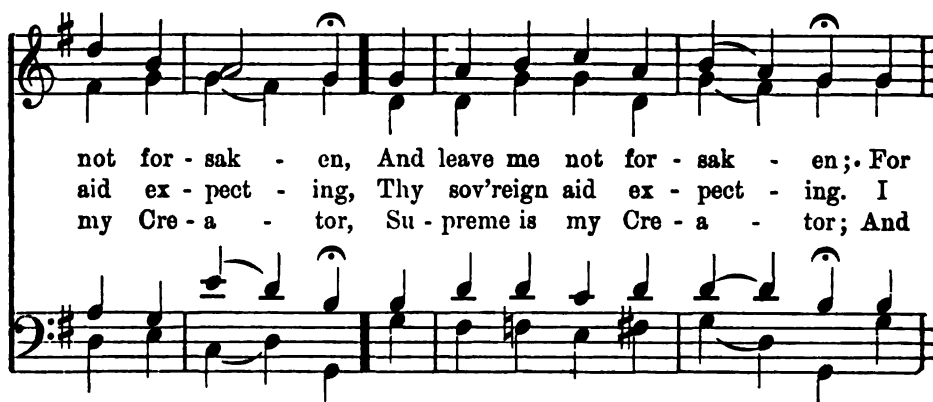
Mel. von WOLFGANG DACHSTEIN.




1. Al - might - y God, I call to Thee, By sore tempt - a - tion
 2. On Thee a - lone my stay I place, All hu - man help re -
 3. What though my sin - ful - ness be great? Re - deem - ing love is




shak - en; In - cline Thy gra - cious ear to me, And leave me
 ject - ing; Re - ly - ing on Thy sov'reign grace, Thy sov'reign
 great - er; What though all e - vil lie in wait? Su - preme is




not for - sak - en, And leave me not for - sak - en; For
 aid ex - pect - ing, Thy sov'reign aid ex - pect - ing. I
 my Cre - a - tor, Su - preme is my Cre - a - tor; And



who that feels the power within,—The power that is un - yield - ing,— Of
rest up - on Thy sa - cred word, The word in pit - y giv - en, That
He my Rock and Fort-ress is For - ev - er and for - ev - er, And



past re - morse and pres - ent sin, Of past re - morse and
Thou'lt re - pel him not, O Lord, That Thou'lt re - pel him
when most help - less I am His, And when most help - less



pres - ent sin, Can stand, O Lord, be - fore Thee?
not, O Lord, Who to Thy mer - cy fle - - - - - eth.
I am His, My Strength and my Re - deem - - - - - er.

HERE, IN COOL GROT AND MOSSY CELL.

Composed by the EARL of MORNINGTON.

Slow and piano.

Vivace. We

Here, in cool grot and moss - y cell,

The first system of the musical score is in common time (C). It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The tempo is marked 'Slow and piano.' and the key signature has one flat (B-flat). The system ends with a repeat sign and a key signature change to two flats (B-flat and E-flat).

ru - - ral fays and fair - ies, We ru - ral, fays,
We ru - ral fays and fair - ies, We

The second system continues the melody and bass line. It includes the lyrics 'ru - - ral fays and fair - ies, We ru - ral, fays,' on the first line and 'We ru - ral fays and fair - ies, We' on the second line. The music is in common time and has one flat.

ru - ral fays and fair - ies dwell; Though rare - ly
seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,

The third system continues the melody and bass line. It includes the lyrics 'ru - ral fays and fair - ies dwell; Though rare - ly' on the first line and 'seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,' on the second line. The music is in common time and has one flat. There are markings 'cres.' above the notes for 'Though' and 'rare - ly'.

seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,

The fourth system continues the melody and bass line. It includes the lyrics 'seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,'. The music is in common time and has one flat.

We frisk it,

darts through yon limes her quiv'-ring, quiv'-ring beams, We

Frisk it,

frisk it, frisk it, frisk it, frisk it near these crys-tal streams;

Frisk it,

Frisk it, frisk it, frisk it, frisk it near these crys-tal streams:

dolce.

Her beams re-flect-ed from the wave, Af-ford the

dolce.

light our rev - els crave; The turf, with dai - sies broi - der'd

o'er, Ex - ceeds, we wot, the Pa - - - - rian

o'er, Ex - ceeds, we wot, the the Pa - - - - rian
Pa - - - - rian

floor; Nor yet for art - ful strains, nor Nor yet for art - - ful

Nor yet for art - - ful strains we call, for

yet for art - ful strains we call, we call, we call, But

art - - - ful strains we

lis - ten, lis - ten, lis - ten,

This system consists of two staves, treble and bass, in a key of one flat (B-flat major or D minor). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'lis - ten, lis - ten, lis - ten,' are written below the treble staff.

lis - ten to the wa - ter - fall. fall.

This system continues the melody from the first system. It includes first and second endings, marked '1st.' and '2nd.' above the treble staff. The lyrics 'lis - ten to the wa - ter - fall. fall.' are written below the treble staff. The piece concludes with a double bar line.

THE RED CROSS KNIGHT.

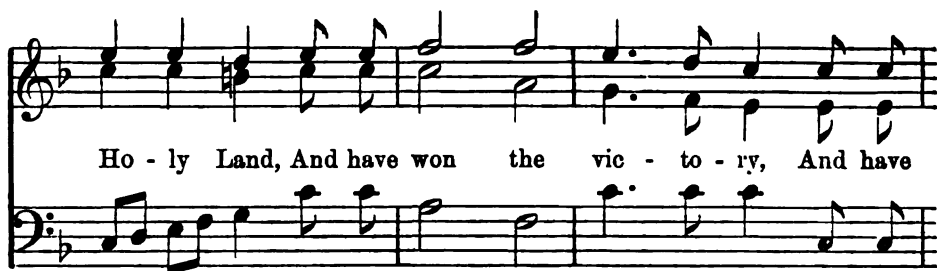
Composed by DR. CALLOOTT.

mf Blow, ward - er, blow thy sound - ing horn, And thy

This system begins with a mezzo-forte (*mf*) dynamic marking. The melody is in the treble staff, and the bass staff is empty. The lyrics 'Blow, ward - er, blow thy sound - ing horn, And thy' are written below the treble staff.

ban - ner wave on high; For the Christians have fought in the

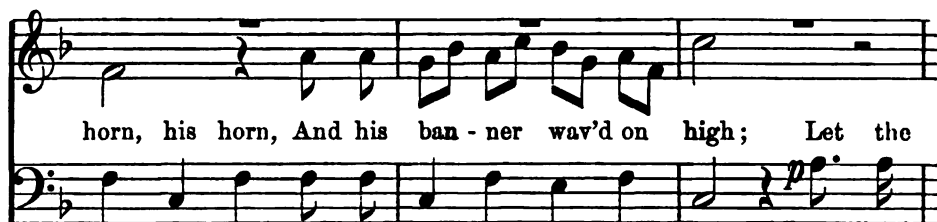
This system continues the melody from the third system. The lyrics 'ban - ner wave on high; For the Christians have fought in the' are written below the treble staff. The piece concludes with a double bar line.



Ho - ly Land, And have won the vic - to - ry, And have



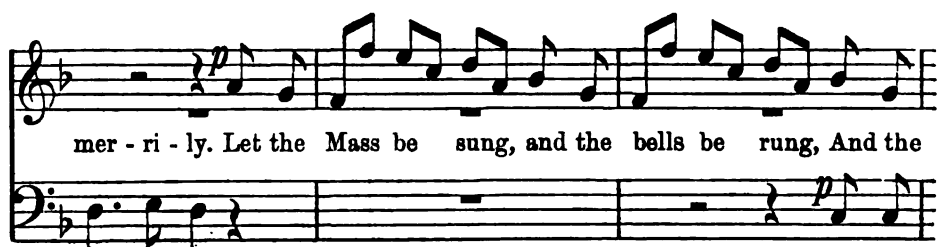
won the vic - to - ry. Loud, loud the ward - er blew his



horn, his horn, And his ban - ner wav'd on high; Let the



Mass be sung, and the bells be rung, And the feast, the feast eat



mer - ri - ly. Let the Mass be sung, and the bells be rung, And the

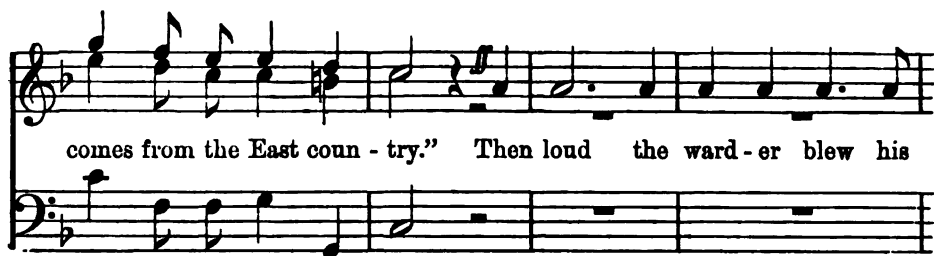
feast, the feast eat mer - ri - ly, Let the Mass be sung, and the

bells be rung, And the feast, the feast eat mer - ri - ly, the

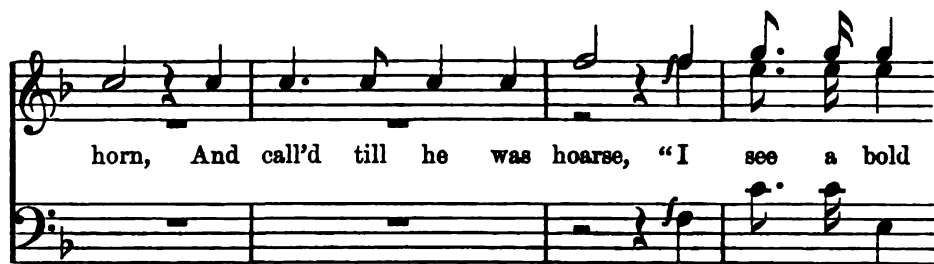
feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly. The

ward - er look'd from his tow'r on high, As far as he could

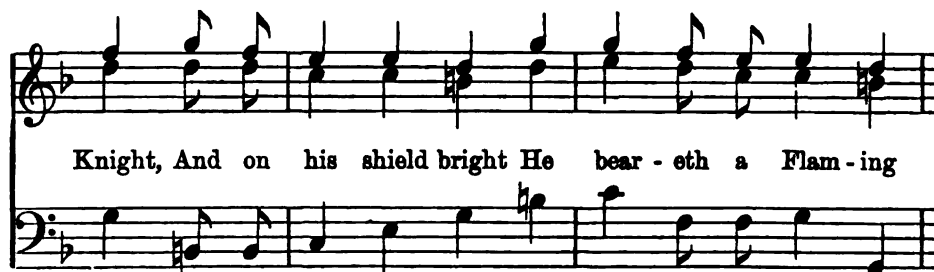
see: "I see a bold Knight, and by his Red Cross, He



comes from the East coun - try." Then loud the ward - er blew his



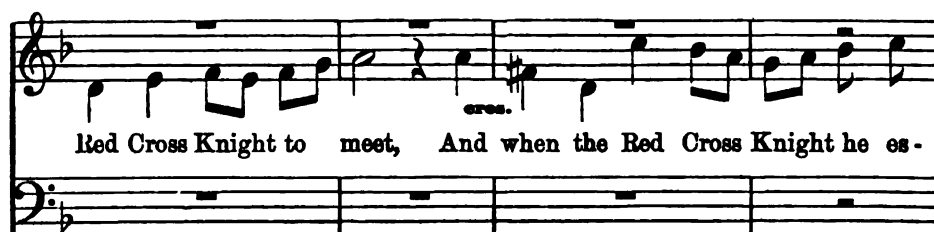
horn, And call'd till he was hoarse, "I see a bold



Knight, And on his shield bright He bear - eth a Flam - ing



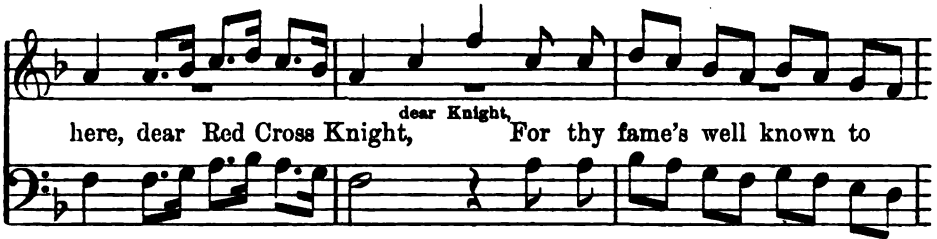
Cross." Then down the Lord of the Cas - tle came, the



Red Cross Knight to meet, And when the Red Cross Knight he es -



pied, Right lov - ing he did him greet. Thou'rt wel - , come



here, dear Red Cross Knight, ^{dear Knight,} For thy fame's well known to



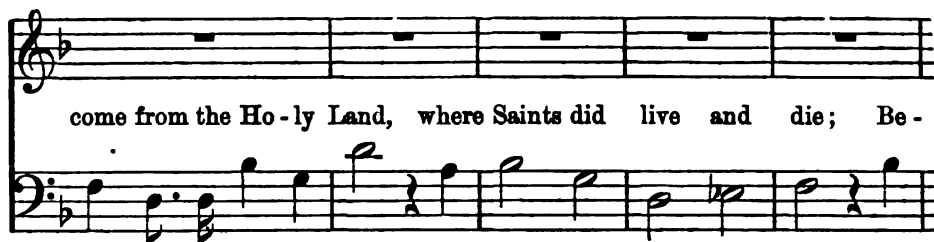
me; And the Mass shall be sung, and the bells shall be



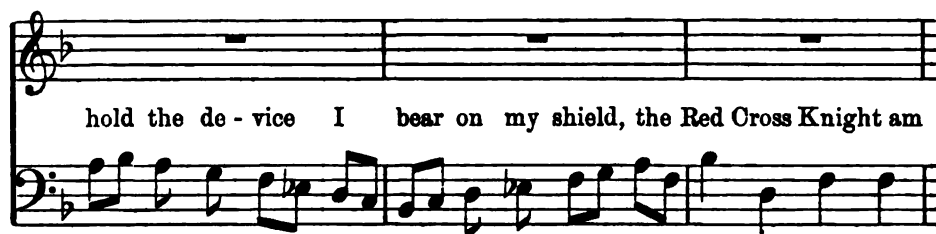
rung, And we'll feast right mer - ri - ly, mer - ri - ly, And we'll



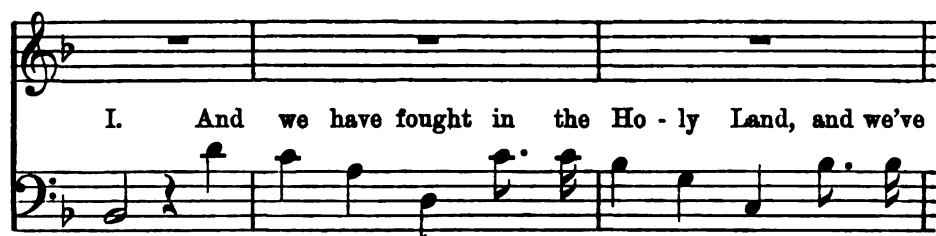
feast right mer - ri - ly, mer - ri - ly, mer - ri - ly. "Oh! I am



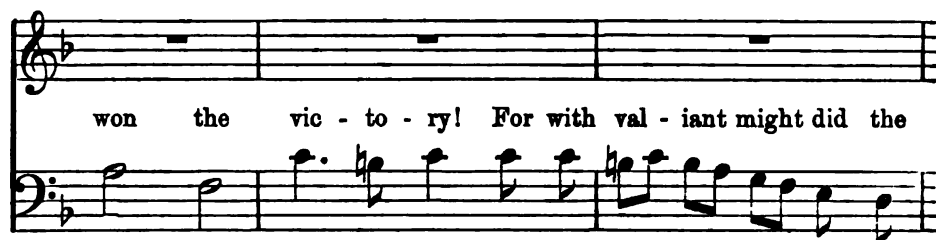
come from the Ho - ly Land, where Saints did live and die; Be -



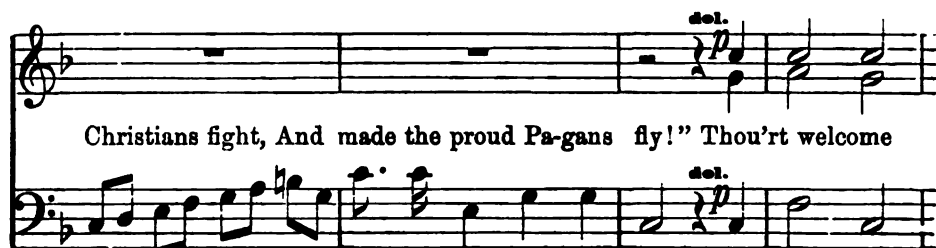
hold the de - vice I bear on my shield, the Red Cross Knight am



I. And we have fought in the Ho - ly Land, and we've




won the vic - to - ry! For with val - iant might did the



Christians fight, And made the proud Pa-gans fly!" Thou'rt welcome



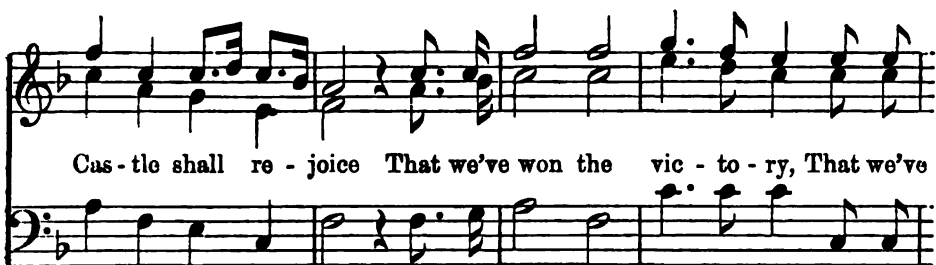
here, dear Red Cross Knight, dear Knight, Come, lay thy ar - mor



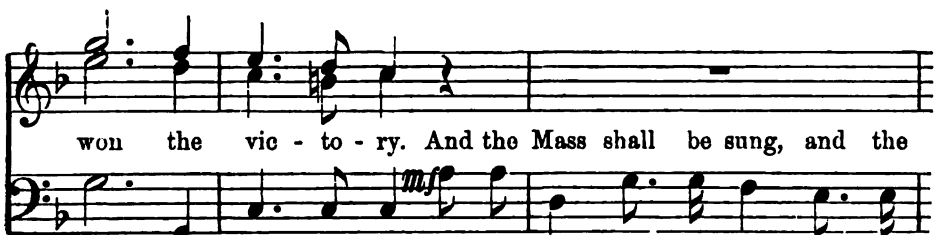
by, And, for the good ti - dings thou dost bring, We'll feast us



mer - ri - ly, mer - ri - ly, mer - ri - ly; For all in my



Cas - tle shall re - joice That we've won the vic - to - ry, That we've



won the vic - to - ry. And the Mass shall be sung, and the

bells shall be rung, And the feast eat mer-ri-ly, mer-ri-ly. And the

Mass shall be sung, and the bells shall be rung, And the

feast, the feast eat mer-ri-ly. And the Mass shall be sung, and the

bells shall be rung, And the feast, the feast eat mer-ri-ly, the

feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.

adagio.

adagio.

CHRISTMAS EVE.

MICHAEL HAYDN.

1st SOPRANO.



2nd SOP.

1. Sa - cred night! won-der-ful night! All the world feels thy might;

ALTO.



2. Sa - cred night! won-der-ful night! Far a - way on the height,

3. Sa - cred night! won-der-ful night! Son of God; Light of light!

TENOR.



BASS.



On - ly one yet wakes and prays, Looking on with ten - der gaze,



Shepherds in their lone - ly fold First the tid - ings glad unfold:
 Pure and gen - tle in Thine eyes All Thy wealth of mer - cy lies



On her heav'n-ly Child, On her heav'n-ly Child.

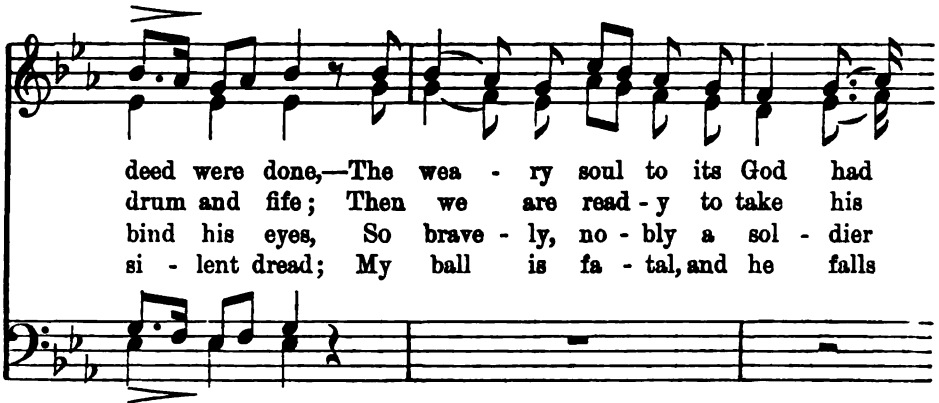
Christ, the Lord, has come! Christ, the Lord, has come!
For a world re-deemed, For a world re-deemed.

THE SOLDIER.

FR. SILCHER.

1. A fu-n'ral march from muf-fled drums; How sad the
2. In all the world my on-ly friend Is he whom
3. He looks his last on earth so fair; Un-fal-t'ring
4. Nine sol-diers aim with fa-tal might; Eight bul-lets

jour-ney the doomed one comes! O would that the cru-el
now to his death they send; But first we pa-rade with
mur-murs a last, sad prayer; In sor-row his com-rades
miss in their dead-ly flight; All trem-ble with fear and



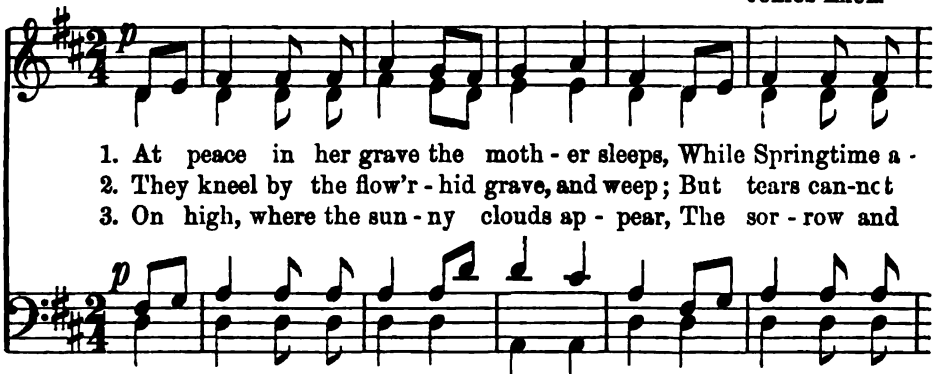
deed were done,—The wea - ry soul to its God had
 drum and fife; Then we are read - y to take his
 bind his eyes, So brave - ly, no - bly a sol - dier
 si - lent dread; My ball is fa - tal, and he falls



flown, The wea - ry soul to its God had flown.
 life, Then we are read - y to take his life.
 dies, So brave - ly, no - bly a sol - dier dies.
 dead, My ball is fa - tal, and he falls dead.

THE MOTHER.

JULIUS MAUR.



1. At peace in her grave the moth - er sleeps, While Springtime a -
 2. They kneel by the flow'r - hid grave, and weep; But tears can- not
 3. On high, where the sun - ny clouds ap - pear, The sor - row and

bove her its vig - il keeps. Two lit - tle ones in the
wak - en from death's long sleep! Un - heed - ed tears, now un -
grief find a list - 'ning ear; With ten - der pit - y the

world she has left, Of fa - ther, of moth - er, of all be - reft; Of
heed - ed the prayer, Not sor - row, not glad - ness can en - ter there, Not
Lord heeds their prayer, And folds them for - ev - er in heav'n - ly care, And

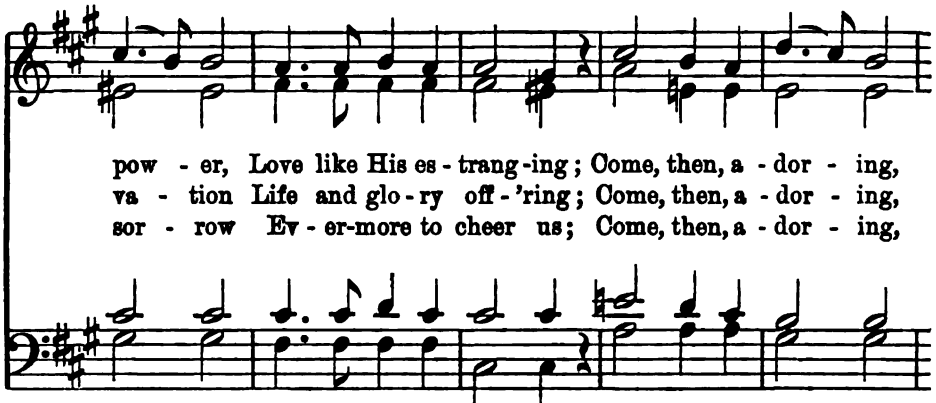
fa - ther, of moth - er, of all be - reft, Of all be - reft.
sor - row, not gladness can en - ter there, Can en - ter there.
folds them for - ev - er in heav'n - ly care, In heav'n - ly care.

THANK THE CREATOR.

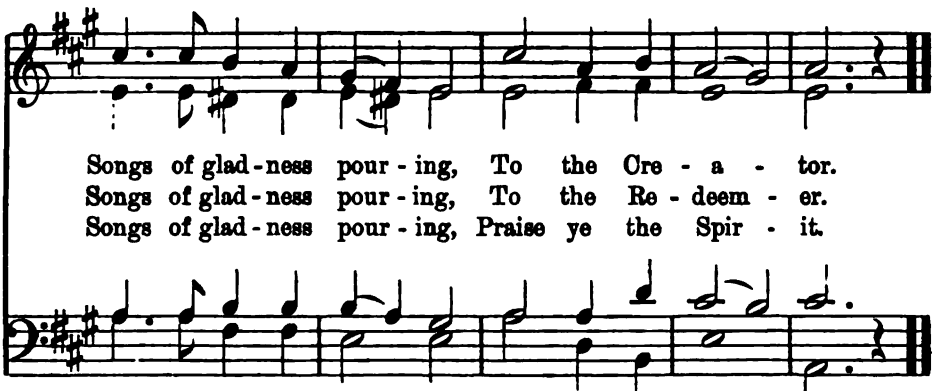
FR. FERD. FLEMMING.



1. Thank the Cre - a - tor For His love un-chang-ing! Sin lost its
 2. Praise ye the Sa-viour, Pit-i-ful and lov-ing! For our sal-
 3. Praise ye the Spir-it! Unpercoived, yet near us, Striv-ing in



pow - er, Love like His es-trang-ing; Come, then, a - dor - ing,
 va - tion Life and glo-ry off-'ring; Come, then, a - dor - ing,
 sor - row Ev - er-more to cheer us; Come, then, a - dor - ing,



Songs of glad-ness pour-ing, To the Cre - a - tor.
 Songs of glad-ness pour-ing, To the Re - deem - er.
 Songs of glad-ness pour-ing, Praise ye the Spir - it.

THE DESERTER.

FR. SILCHER.

1. By Stras-burg, on the height, My woes be-gan one
 2. O, fa-tal was the hour, That with re-sist-less
 3. The sol-diers saw me flee; What help now grief or
 4. Dear friends, when I am dead, Think of the spir-it

night; All lone-ly, where the stream is flow-ing, I
 power Bore me a-cross the moon-lit riv-er To
 plea! And sad-der was my doom than ev-er I
 fled,— And know, the shep-herd boy o'er yon-der, Whose

stood, and sad-ly heard the shepherd blow-ing His al-pine horn.
 where the al-pine horn did thrill and quiv-er My life a-way.
 should have found within the shining riv-er: Now life, fare-well!
 song from distant hills to me did wan-der, Bears all the blame.

FREEDOM.

ALBERT METHFESSEL.

1. Why beat so wild - ly, heart, my heart? What comes so fair, ap -
 2. Thou art my treas - ure ev - er - more, What - ev - er may be -
 3. O Free - dom, with my trem - bling arm Un - to my heart I

peal - ing? A vis - ion bright from oth - er shores, In - to my
 tide thee; Thy pres - ence, like a shin - ing star, To high - er
 fold thee! For thee my fa - thers fought and bled, And bade me

bo - som steal - ing? A glo - rious pres - ence that which comes To
 aims shall guide me; And if thy gold - en light must pale, And
 to up - hold thee. Con - temn thou not this arm so weak, This

me so poor and low - ly; For it is Free-dom that ap -
 van-quished are thy he - roes, Then wel - come, for thy sake, the
 poor, un-known de - fend - er,— Who heeds the names of them that

pears So fair, so pure and ho - ly; For it is Free-dom
 death That stills de - feats and sor - rows; Then wel - come, for thy
 help To build thy realm in splen - dor? Who heeds the names of

that ap - pears So fair, so pure and ho - . ly.
 sake, the death That stills de - feats and sor - - rows.
 them that help To build thy realm in splen - - dor?

STEADFAST BE, O FATHERLAND.

H. G. NEBEL.

Sf *Sf* *Sf*

1. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast
 2. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast

Sf *Sf* *f* *f*

be, Stead - fast be, O Fa - ther - land! Stead - fast
 be, Stead - fast be, O Fa - ther - land! Lead us,

in thy great - ness stand, Truth and jus - tice shield - ing;
 one u - ni - ted band, High - er, high - er ev - er!

f

Stead - fast in tri - umphant right, With un - con - quered, dauntless might,
 Stain - less be thy ra - diant fame; Let thy glo - ry be our aim,



Free-dom's, Free-dom's, Free-dom's weap-ons wield-ing! Stead-fast
Free-dom, Free-dom, Free-dom be our treas-ure! Stead-fast



be, Stead-fast be, Stead-fast be, Stead-fast be, O
be, etc.



Fa-ther-land, O Fa-ther-land!

CHRISTMAS HYMN.

JOHANN KRUGER, 1657.



1. Sing, my soul, in ad-o-ra-tion, Hymns of
2. Com-fort sweet, my soul, en-folds thee; Heav'n-ly



praise to the Lord who is our sal - va - tion!
love, ten - der, true, ev - er - more up - holds thee!



Hark! hark! far a - bove us soar - ing, Ra - diant
Spir - it, be this love de - serv - ing, Ev - er -



throngs ev - er - more sing to God, a - dor - ing.
more, all thy days, God and glad - ness serv - ing.

PIECES WITH ACCOMPANIMENTS.

SEE OUR OARS WITH FEATHER'D SPRAY.

Composed by SIR JOHN STEVENSON, Mus. Doc.

Andante scherzando.

See our Oars with feather'd spray, Sparkle in the beam of day;

See our Oars with feather'd spray, Sparkle in the beam of day;

Andante scherzando.

The musical score for the first system is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo/mood is marked 'Andante scherzando.' The lyrics are 'See our Oars with feather'd spray, Sparkle in the beam of day;'.

In our lit - tle Bark we glide Swiftly o'er the si - lent tide,

In our lit - tle Bark we glide Swiftly o'er the si - lent tide,

The musical score for the second system is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo/mood is 'Andante scherzando.' The lyrics are 'In our lit - tle Bark we glide Swiftly o'er the si - lent tide,'.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "In our lit - tle Bark we glide Swift-ly o'er the si - lent tide,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

In our lit - tle Bark we glide Swift-ly o'er the si - lent tide,

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Swift-ly o'er the si - lent tide, si - lent tide." The piano part includes first and second endings, marked "1st." and "2nd." respectively. The first ending leads back to the beginning of the phrase, while the second ending concludes the piece. The piano accompaniment continues with its characteristic eighth-note pattern.

Swift-ly o'er the si - lent tide, si - lent tide.

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first three staves are vocal parts for Soprano, Alto, and Tenor, each with a vocal line and a piano accompaniment line. The piano accompaniment for the vocal parts is simple, with chords and single notes. The fourth and fifth staves are for the piano accompaniment, featuring a more complex melody with eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics "The Rose Tree" are written below the vocal staves. The word "From" appears on the Soprano and Alto staves, indicating the start of the song. The piano accompaniment starts with a treble clef and a bass clef, with a key signature of one flat and a time signature of 4/4. The piano part includes various musical notations such as eighth notes, sixteenth notes, and chords.

yon - der lone and rock - y shore, The War - rior Her - mit

yon - der lone and rock - y shore, The War - rior Her - mit

to re - store, the War - rior Her - mit to re - store.

to re - store, the War - rior Her - mit to re - store.

This system contains four staves. The first two are vocal staves in treble clef with lyrics. The third is a bass line in bass clef. The fourth is a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *f* (forte) and *ff* (fortissimo).

And sweet the morn - ing

And sweet the morn - ing

This system contains four staves. The first two are vocal staves in treble clef with lyrics. The third is a bass line in bass clef. The fourth is a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *p* (piano).

First system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'breez - es blow, While thus in meas-ur'd time we row, we' are written below it. The second staff is another vocal line in treble clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of two flats. The piano part features chords and single notes.

breez - es blow, While thus in meas-ur'd time we row, we

breez - es blow, While thus in meas-ur'd time we row, we

Second system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics 'row, we row, in measur'd time we row, we' are written below it. The second staff is another vocal line in treble clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of two flats. The piano part features chords and single notes. The word 'pp' (pianissimo) is written below the first staff of the piano accompaniment.

row, we row, in measur'd time we row, we

row, we row, in measur'd time we row, • we

pp

row, we row, in measur'd time we row, we

row, we row, in measur'd time we row, we

cres. *p*

pp *cres.* *p*

This system contains the first two staves of vocal music and the first two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are 'row, we row, in measur'd time we row, we'. The first vocal staff has a crescendo marking above the final measure and a piano marking above the final note. The piano accompaniment has a pianissimo marking at the beginning and a crescendo marking above the final measure, with a piano marking above the final note.

row, we row, we row.

row, we row, we row.

pp *cres.*

cres.

This system contains the second two staves of vocal music and the second two staves of piano accompaniment. The vocal staves continue the lyrics 'row, we row, we row.'. The piano accompaniment continues with a pianissimo marking at the beginning and a crescendo marking above the final measure. The first vocal staff has a pianissimo marking above the first measure and a crescendo marking above the final measure. The piano accompaniment has a crescendo marking above the final measure.

mus. score for a piano piece with vocal parts. The score is in G major (one sharp) and 4/4 time. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are marked *dim.* (diminuendo) and the piano part is marked *mp* (mezzo-piano). The piano part includes a trill (tr) in the right hand. The score concludes with a double bar line and repeat dots.

HARK, THE CURFEW'S SOLEMN SOUND.

Composed by T. ATTWOOD.

mus. score for the piece "HARK, THE CURFEW'S SOLEMN SOUND." by T. ATTWOOD. The score is in G major (two sharps) and common time (C). It features a piano accompaniment with a *Larghetto.* tempo marking in the right hand and a *Delco.* (Dolce) marking in the left hand. The score concludes with a double bar line and repeat dots.

Hark! hark! the Cur-few's sol-lemn sound,

Hark! hark! the Cur-few's sol-lemn sound,

celos.

The first system of the musical score is in D major (two sharps). It consists of four staves: two vocal staves (soprano and alto) and a piano accompaniment (treble and bass). The vocal parts have the lyrics "Hark! hark! the Cur-few's sol-lemn sound,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords marked with a double bar line and a fermata.

acc.

Si - - - lent dark - - - ness spreads a

Si - - - lent dark - - - ness spreads a

The second system of the musical score continues the composition. It also consists of four staves: two vocal staves and a piano accompaniment. The vocal parts have the lyrics "Si - - - lent dark - - - ness spreads a" and "Si - - - lent dark - - - ness spreads a". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords marked with a double bar line and a fermata. The system includes dynamic markings such as *acc.*, *f*, and *p*.

round. Heav-y it beats on the lov - - - er's

round.

This musical system is in D major (two sharps). The vocal part consists of a single line with lyrics. The piano accompaniment is written for grand staff with a treble and bass clef, featuring a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

heart, Who leaves with a sigh his

This musical system continues the piece in D major. The vocal part has lyrics. The piano accompaniment continues with the same eighth-note patterns in both hands.

tale half told; The por - ing monk and his book must
 The por - ing
 The por - ing monk and his book must
 part, the por - ing monk and his book must
 monk and his book must part, the por - ing
 part, the por - - ing monk and his book must

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The vocal line is composed of several phrases, with some words appearing in different parts of the score. The piano accompaniment includes a prominent arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

part, And fear - ful the mi - ser

monk, And fear - ful the mi - ser

part, And fear - ful the mi - ser locks his

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with the lyrics "part, And fear - ful the mi - ser". The piano accompaniment features a dense, rhythmic pattern in the right hand and a more active bass line.

locks his gold. Now whilst labor sleeps, . . .

locks his gold. Now whilst labor sleeps,

gold, his gold. Now whilst la - bor

The second system of the musical score. It continues the vocal and piano parts. The vocal parts have the lyrics "locks his gold. Now whilst labor sleeps, . . ." and "locks his gold. Now whilst labor sleeps,". The piano accompaniment continues with its rhythmic pattern, featuring a mix of chords and moving lines in both hands.

mus.

now whilst la - bor sleeps, and charm - - - ed

now whilst la - bor sleeps, and charm - - - ed

The first system of the musical score is in D major (two sharps). It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "now whilst la - bor sleeps, and charm - - - ed". The piano accompaniment consists of a treble and bass staff. The piano part includes a "cres." (crescendo) marking.

p sor - row, and charm - - - - ed sor - row,

p sor - row, and charm - - - - ed sor - row,

p *f* *p*

The second system continues the musical score. It features the same vocal and piano parts. The vocal parts have lyrics: "sor - row, and charm - - - - ed sor - row,". The piano accompaniment includes dynamic markings: *p* (piano), *f* (forte), and *p* (piano).

mf Allegretto.

O'er the dew - y

O'er the dew - y

mf Sva. di sotto.



green, by the glow - worm's light,

green, by the glow - worm's light,



musical score for the first system of the song "Dance the Elves of Night". It features four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature is D major (two sharps). The vocal parts have the lyrics "dance the elves of night, dance the elves of" written below them. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

dance the elves of night, dance the elves of

dance the elves of night, dance the elves of

musical score for the second system of the song "Dance the Elves of Night". It features four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature is D major (two sharps). The vocal parts have the lyrics "night," written below them. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

night,

night,

by the glow - worm's light, dance the elves of

by the glow - worm's light, dance the elves of

This musical system consists of five staves. The first two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The third staff is a bass line in bass clef with the same key signature. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both with two sharps in the key signature. The lyrics are written below the vocal staves.

night, dance the elves of night, un -

night, dance the elves of night, un -

This musical system also consists of five staves, following the same instrumental arrangement as the first system. The lyrics continue from the first system, with a long dotted line indicating a pause in the vocal melody. The piano accompaniment continues with chords and moving lines in both hands.

heard, un - seen, by the glow-worm's

heard, un - seen, by the glow-worm's

un - heard, un - seen, by the glow-worm's.

p *cres.*

This system contains the first musical phrase. It includes three vocal staves (Soprano, Alto, and Bass) and two piano staves. The key signature is D major (two sharps). The lyrics are: "heard, un - seen, by the glow-worm's". The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, marked with a piano (*p*) dynamic and a crescendo (*cres.*) marking.

light, un - heard, un - seen,

light, un - heard, un - seen,

light, un - heard, un - seen,

p

This system contains the second musical phrase. It continues with the same three vocal staves and two piano staves. The lyrics are: "light, un - heard, un - seen,". The piano part continues the melody and accompaniment, marked with a piano (*p*) dynamic.

cres.

dance the elves of night, un - heard, un -

dance the elves of night, un - heard,

cres.

This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps). The piano part features a steady eighth-note accompaniment. The lyrics are split across the vocal staves.

seen, un - heard, un - seen.

un - seen, un - heard, un - seen.

This system contains the next two staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are split across the vocal staves. The piano accompaniment continues with the same eighth-note pattern, ending with a final chord.

mf

O'er the dew - y green,

mf

O'er the dew - v green,

mf



cres.

by the glow - worm's light, dance the elves of

cres.

by the glow - worm's light, dance the elves of

cres.

cres.



night, dance the elves of night.

night, dance the elves of night, Yet . . .

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal lines begin with a melodic phrase on the word "night," followed by a dotted line and then "dance the elves of night." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

Yet where their midnight pranks have

. where their midnight pranks have

Yet where their midnight pranks have been, the cir-cled turf will be-

The second system continues the musical piece. It includes vocal staves with lyrics and piano accompaniment. The vocal lines continue the melody from the first system, with the lyrics "Yet where their midnight pranks have" and ". where their midnight pranks have". The piano accompaniment maintains the same rhythmic and harmonic style, with a more active bass line in the second system.

been, the cir - - - cled turf will be -

been, the cir - cled turf will be -

tray to - mor - row, will be - - tray to - mor -

f

tray to - - mor - row, Yet

tray to - - mor - row, Yet where . . .

row, to - - mor - row, Yet where their mid - night

pp

where their midnight pranks have been, the

..... their midnight pranks have been, the

pranks have been, the cir - cled turf will be - tray to - mor - row,

The first system of the musical score is in G major (one sharp). It consists of three vocal staves and a piano accompaniment. The vocal staves have lyrics: "where their midnight pranks have been, the", "..... their midnight pranks have been, the", and "pranks have been, the cir - cled turf will be - tray to - mor - row,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

cir - - - cled turf will be - tray, be -

cir - cled turf will be - tray, be -

will be - - tray, will be - tray to -

The second system continues the musical score. It includes three vocal staves and piano accompaniment. The vocal staves have lyrics: "cir - - - cled turf will be - tray, be -", "cir - cled turf will be - tray, be -", and "will be - - tray, will be - tray to -". The piano accompaniment continues with similar patterns, including a forte (f) dynamic marking in the right hand.

tray to - mor-row, to - mor-row, to - mor-row,
tray to - mor-row, to - mor-row, he -
mor-row, will be - tray, will be - tray, will be -

p

This system of music is for the first system of the song. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Bass) and the fourth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'tray to - mor-row, to - mor-row, to - mor-row, tray to - mor-row, to - mor-row, he - mor-row, will be - tray, will be - tray, will be -'. The piano part begins with a piano (*p*) dynamic.

will be - tray to - mor-row, mor-row, to - mor-row,
tray, be - tray to - mor-row, to - mor-row, to -
tray, be - tray to - mor-row, will be - tray, will be -

f *p*

This system of music is for the second system of the song. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Bass) and the fourth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'will be - tray to - mor-row, mor-row, to - mor-row, tray, be - tray to - mor-row, to - mor-row, to - tray, be - tray to - mor-row, will be - tray, will be -'. The piano part begins with a forte (*f*) dynamic and then changes to piano (*p*).

to - mor-row, will be - tray to - mor-row,
mor-row, will, will be - tray to - mor-row,
tray, will be - tray, be - tray to - mor-row,

The first system of the musical score consists of four staves. The top three staves are vocal parts in treble and bass clefs, with a key signature of two sharps (F# and C#). The lyrics are written below the vocal staves. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a melody in the right hand and a bass line in the left hand. A forte (f) dynamic marking is present in the piano part.

will be - tray to - mor-row, will be - tray to -
will be - tray to - mor-row, will be - tray to -

The second system of the musical score continues the vocal and piano parts. It consists of four staves, similar to the first system. The vocal staves continue the lyrics, and the piano accompaniment provides harmonic support. The key signature remains two sharps.

mor - row.

mor - row.

f

This system contains the first three staves of a musical score. The top two staves are vocal parts in treble clef, both with a key signature of three sharps (F#, C#, G#). The first vocal staff has the lyrics "mor - row." and the second has "mor - row.". The piano accompaniment begins on the third staff, with a forte (*f*) dynamic marking. The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment of chords and single notes.

This system contains the fourth and fifth staves of the musical score. The piano accompaniment continues with the right-hand melody featuring various rhythmic patterns and the left-hand accompaniment providing harmonic support with chords and moving lines.

This system contains the sixth and seventh staves of the musical score. The piano accompaniment concludes with the right-hand melody and left-hand accompaniment leading to a final cadence, marked by a double bar line.

MARK THE MERRY ELVES.

Composed by Dr. CALLCOTT.

Allegretto.

Mark the mer-ry elves of fai-ry land, Mark the mer-ry

Mark the mer-ry elves of fai-ry land, Mark the mer-ry

Allegretto.

p

Tempo stesso.

elves of fai-ry land, In the cold moon's gleam-y glance,

elves of fai-ry land, In the cold moon's gleam-y glance,

dolce.

f

In the cold moon's gleam - y glance, In the cold moon's

In the cold moon's gleam - y glance, In the cold moon's

f

gleam - y glance, They with shad-ow - y mor-
*dolce.*rice dance, They with

gleam - y glance, They with shad-ow - y mor-
rice dance, They with

shad - ow - y mor - rice dance,

shad - ow - y mor - rice dance, *Soft mu - sic*

dim.

Soft mu - sic dies a - long the

p *nest.*

pp

Soft mu - sic dies a -

pp

dies a - long the land, *Soft mu - sic dies, soft mu - sic dies a -*

dim.

des - ert land, *Soft*

f *p* *Adagio. dim.*

long the des - ert land, a - long the des - - ert land,

f *p*

long the des - ert land, a - long the des - - ert land,

f *p*

mu - sic dies

f *p* *Adagio.*

cello voce. A

ad lib. cresc. *Spiritoso.*

a - long the des - ert land. Soon at peep of

cresc.

a - long the des - ert land. Soon at peep of

cresc.

ad lib. *cresc. ad lib.* *mf*

cello voce. cresc.

p Calando. *dim.* *Spiritoso.*

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

p *sest.* *cal. colla voce.* *mf*

Calando. *Adagio.*

peep of cool-ey'd day, Soon the num-'rous lights de - cay.

peep of cool-ey'd day, Soon the num-'rous lights de - cay.

Calando. *p* *sest.*

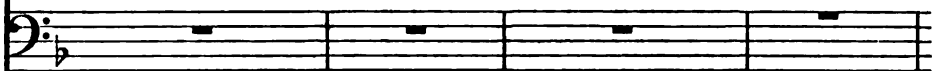
*Tempo primo.
dolce.*



Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,



Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,



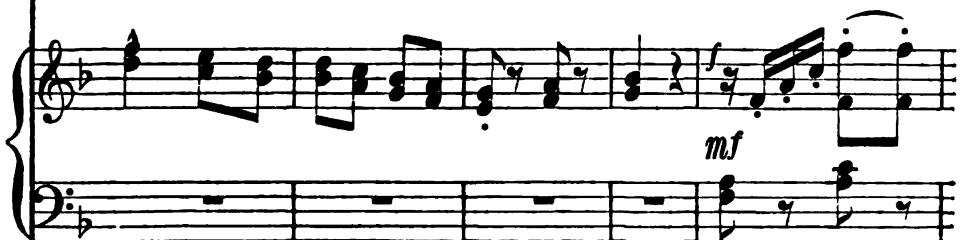
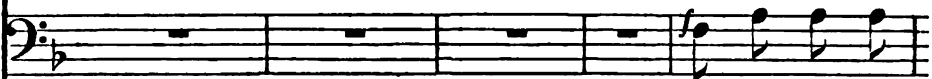
Tempo primo.



Af - ter the dew - y moon they fly, Mer - ri - ly, now



Af - ter the dew - y moon they fly, Mer - ri - ly, now,



mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the

mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the

p

p

p

p

dew - y moon they fly, Af - ter the dew - y

dew - y moon they fly, Af - ter the dew - y

p

p

p

p

p

p

p

moon they fly, Mer-ri-ly, now mer-ri-ly,

moon they fly, Mer-ri-ly, now mer-ri-ly,

p mer-ri-ly, now mer-ri-ly, *f* Af-ter the dew-y

p mer-ri-ly, now mer-ri-ly, *f* Af-ter the dew-y

moon they fly, Af-ter the dew-y moon they fly, they

moon they fly, Af-ter the dew-y moon they fly, they

they fly,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in 2/4 time with a key signature of one flat (B-flat). The vocal parts have lyrics: "moon they fly, Af-ter the dew-y moon they fly, they". The piano accompaniment includes a bass line and a treble line with chords. Dynamics include *p* (piano) and *f* (forte).

fly, they fly. fly.

fly, they fly. fly.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The vocal parts have lyrics: "fly, they fly. fly.". The piano accompaniment includes a bass line and a treble line with chords. Dynamics include *f* (forte) and *f* *mod* *f* (moderato forte). There are first and second endings marked "1st." and "2nd.".

THE ERL KING.

Composed by Dr. CALLOOTT.

Briskly.
mf

Who is it that rides thro' the for-est so

mf

Who is it that rides thro' the for-est so

mf

fast, Whilst night glooms a - round him, whilst chill roars the

fast, Whilst night glooms a - round him, whilst chill roars the

blast? The fa-ther, who holds his young son in his

blast? The fa-ther, who holds his young son in his

arm, And close in his man-tle has wrapt him up

arm, And close in his man-tle has wrapt him up

ALTO SOLO.



warm. Why trem - bles my dar - ling? why shrinks he with

The musical score for the Alto Solo consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

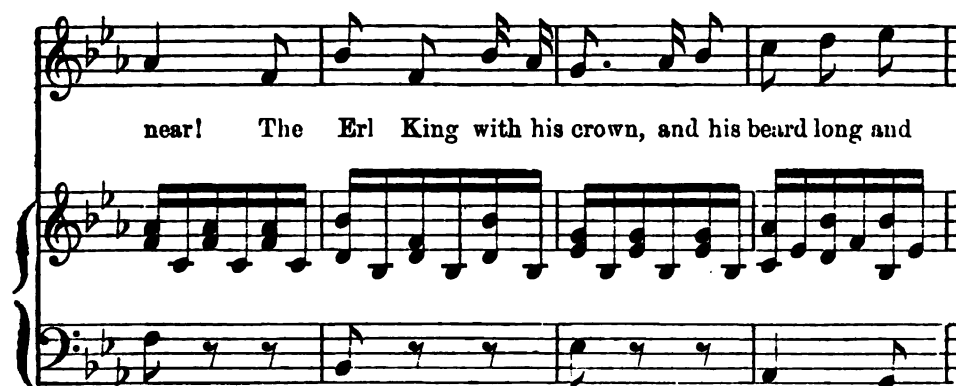
SOPRANO SOLO.



Espress.
fear? My fa - ther, my fa - ther, the Erl King is

Espress.

The musical score for the Soprano Solo includes a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The piano accompaniment continues with a similar eighth-note pattern. The tempo marking 'Espress.' (Allegretto) is present above the vocal line and below the piano part.



near! The Erl King with his crown, and his beard long and

This block contains the continuation of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

white. My child, you're de - ceiv'd by the va - pors of

My child, you're de - ceiv'd by the va - pors of

p

pp

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clef). The first vocal staff has a melodic line starting with a half note G4, followed by quarter notes A4, B-flat4, and C5. The second vocal staff has a similar melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

night, My child, you're de-ceiv'd by the va - pors of night.

night, My child, you're de-ceiv'd by the va - pors of night.

This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a final chord in the piano accompaniment.

BASS SOLO.

If thou wilt, dear ba - by, with me go a - way, I'll

The first system of the musical score. It begins with a Bass Solo in the bass clef, marked 'BASS SOLO.' The key signature has two flats (B-flat and E-flat). The melody is written in the bass clef, and the piano accompaniment is in the right and left hands of a grand staff. The lyrics are 'If thou wilt, dear ba - by, with me go a - way, I'll'.

give thee fine gar-ments, we'll play a fine play; Fine

The second system of the musical score. The Bass Solo continues in the bass clef. The piano accompaniment continues in the grand staff. The lyrics are 'give thee fine gar-ments, we'll play a fine play; Fine'.

flow - ers are grow - ing, white, scar - let and blue, On the

The third system of the musical score. The Bass Solo continues in the bass clef. The piano accompaniment continues in the grand staff. The lyrics are 'flow - ers are grow - ing, white, scar - let and blue, On the'.

banks of yon riv - er, and all are for

SOPRANO SOLO.

Espress.
My fa - ther, my fa - ther, and dost thou not
you.

hear, What words the Erl King whispers soft in my

pp

ear? Oh, hush thee, my child, set thy bo - som at

pp

Oh, hush thee, my child, set thy bo - som at

pp

pp

This system contains four staves. The first staff is a vocal line in treble clef with a *pp* dynamic marking. The second staff is another vocal line in treble clef, also with a *pp* dynamic marking. The third staff is a vocal line in bass clef with a *pp* dynamic marking. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a *pp* dynamic marking. The music is in a key with two flats and a common time signature.

case; Thou hear'st but the wil - lows when mur - murs the

case; Thou hear'st but the wil - lows when mur - murs the

This system contains four staves. The first staff is a vocal line in treble clef. The second staff is another vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef). The music continues from the first system in the same key and time signature.

breze, Thou hear'st but the wil - lows when murmurs the breeze.

breze, Thou hear'st but the wil - lows when murmurs the breeze.

The musical score consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Bass) and the fourth is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts have lyrics: "breze, Thou hear'st but the wil - lows when murmurs the breeze." The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings "cres." and "dim." above the staff.

WHEN SHALL WE THREE MEET AGAIN.

Composed by M. P. KING.

When shall we three meet a - gain, In thun-der, light'ning, or in

The musical score consists of four staves. The first two staves are vocal parts (Soprano and Alto) and the third and fourth are a piano accompaniment. The key signature is common time (C). The vocal parts have lyrics: "When shall we three meet a - gain, In thun-der, light'ning, or in". The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings "Mourning." and "p" above the staff.

When, when shall we three meet a - gain, In

When, when shall we three meet a - gain, In thun-der,

rain? When shall we three meet a - gain,

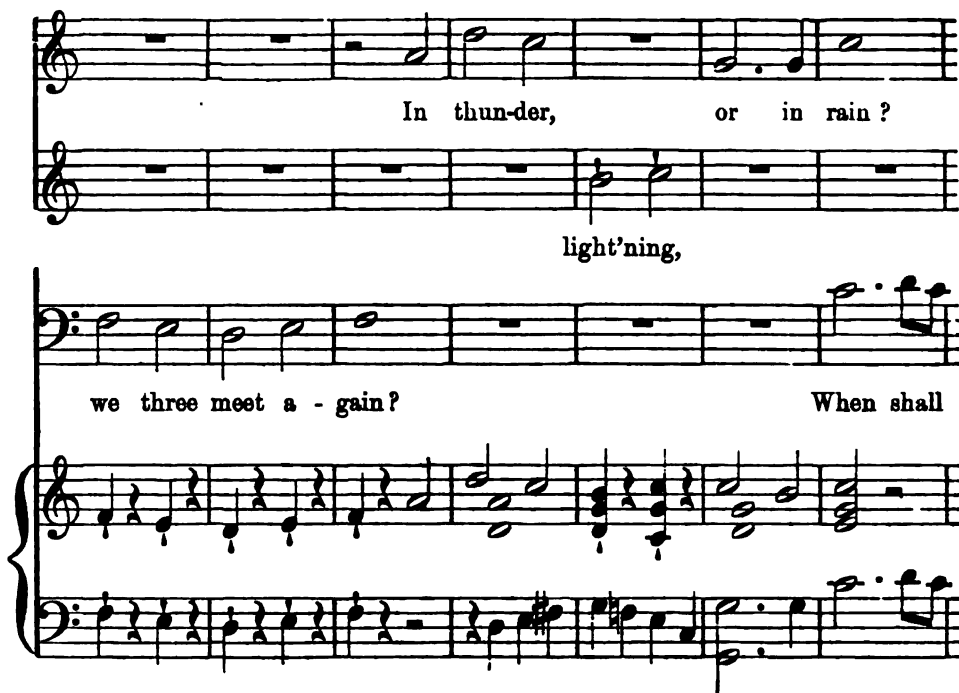
f

thunder, light'ning, or in rain, or in rain?

light'ning, or in rain, in thunder, light'ning, or in rain?

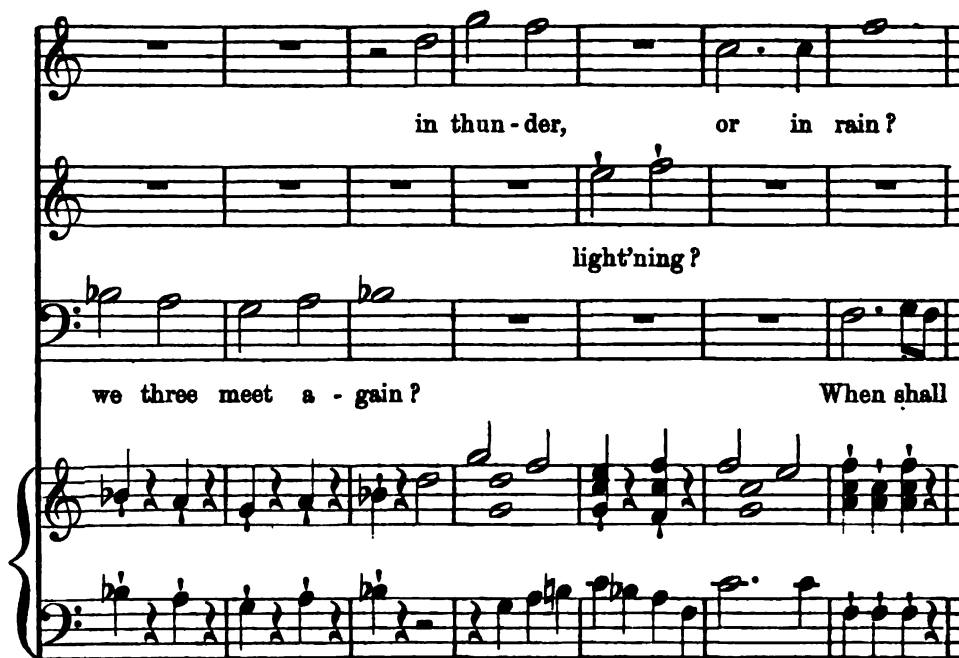
In thunder, light'ning, in thunder, light'ning, or in rain? When shall

f



In thun-der, or in rain?
light'ning,
we three meet a - gain? When shall

This system contains the first vocal and piano staves. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "In thun-der, or in rain? light'ning, we three meet a - gain? When shall".



in thun-der, or in rain?
light'ning?
we three meet a - gain? When shall

This system contains the second vocal and piano staves. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "in thun-der, or in rain? light'ning? we three meet a - gain? When shall".

When shall we three meet, when shall we three meet a - gain, ..

When shall we three meet a-gain, when shall we three meet a - - gain, ..

we three meet a - gain, when shall we three meet a - - gain, ..

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time. The lyrics are: "When shall we three meet, when shall we three meet a - gain, ..", "When shall we three meet a-gain, when shall we three meet a - - gain, ..", and "we three meet a - gain, when shall we three meet a - - gain, ..".

.... In thunder, lightning, or in rain, in thun -

... In thun-der, lightning, or in rain, in thun

.... In thun-der, lightning, or in rain, in thun - - - -

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time. The lyrics are: ".... In thunder, lightning, or in rain, in thun -", "... In thun-der, lightning, or in rain, in thun", and ".... In thun-der, lightning, or in rain, in thun - - - -". The piano accompaniment includes a *pp* (pianissimo) marking.

der, in thun-der, light-ning, or

der, in thun-der, light-ning, or

der, in thun-der, light-ning, or

in rain?

in rain?

in rain? When the hur

When the bat-tle's lost and won,

When the bat-tle's lost and won,

- - ly - bur - ly's done, When the

The first system of the musical score. It consists of five staves. The top two staves are vocal staves with treble clefs. The third staff is a bass staff with a bass clef. The bottom two staves are piano accompaniment staves, with a grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment enters with a half note, followed by a quarter note, and then a half note.

hur - - - - - ly - bur - ly's done,

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts continue with the same melody. The piano accompaniment continues with the same accompaniment. The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment enters with a half note, followed by a quarter note, and then a half note.

When the bat - tle's lost and won,

When the bat - tle's lost and won,

When the hur - ly - bur - ly's done, when the

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "When the bat - tle's lost and won," followed by "When the bat - tle's lost and won," and then "When the hur - ly - bur - ly's done, when the". The piano accompaniment features chords and moving lines in both hands.

When the hur - ly - bur - ly's done, when the bat - - tle's

When the hur - ly -

bat - - tle's lost and won, lost and

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "When the hur - ly - bur - ly's done, when the bat - - tle's", followed by "When the hur - ly -", and then "bat - - tle's lost and won, lost and". The piano accompaniment continues with chords and moving lines.

lost, lost and won, when the

bur-ly's done, when the bat-tle's lost and won, when the bat - tle's

won, lost, lost and won, when the

The first system of the musical score consists of four staves. The top two staves are for a vocal part, with lyrics written below the notes. The bottom two staves are for a piano accompaniment. The music is in a major key and 4/4 time. The lyrics describe a battle, with the words 'lost' and 'won' repeated several times. The piano part provides a harmonic background for the vocal melody.

bat - tle's lost and won, when the bat-tle's lost and

lost and won, when the bat - tle's lost and

bat - tle's lost and won, when the bat - tle's lost and

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The lyrics continue the narrative of the battle, with 'lost' and 'won' being the primary words. The musical notation follows the same style as the first system, with a vocal melody and a piano accompaniment. The piano part includes some chords and single notes, providing a steady accompaniment for the vocal lines.

won, when the bat - tle's lost, when the bat - tle's
 won, when the bat - tle's
 won,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "won, when the bat - tle's lost, when the bat - tle's won, when the bat - tle's won,". The piano part features a melody in the right hand and a bass line in the left hand.

lost and won, *f* when the
 lost and won, *f* when the bat - tle's
 when the bat - tle's lost, when the

The second system of the musical score continues the vocal and piano parts. The lyrics are: "lost and won, *f* when the lost and won, *f* when the bat - tle's when the bat - tle's lost, when the". The piano part continues with a melody in the right hand and a bass line in the left hand. The dynamic marking *f* (forte) is used in several places.

bat - tle's lost and won, and

lost, lost, ... and won, when the bat - tle's lost and

bat - tle's lost and won, and

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "bat - tle's lost and won, and" on the first line, "lost, lost, ... and won, when the bat - tle's lost and" on the second line, and "bat - tle's lost and won, and" on the third line. The piano part features chords and moving lines in both hands.

won, and won,

won, when the bat - tle's lost and won, when the

won, and won,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "won, and won," on the first line, "won, when the bat - tle's lost and won, when the" on the second line, and "won, and won," on the third line. The piano part continues with chords and moving lines, including a piano (*p*) dynamic marking in the right hand of the piano part on the second line.

when the bat - tle's lost and won,

bat - tle's lost, when the bat - tle's lost and won,

when the

f

when the bat - tle's lost and won.

f

when the bat - tle's lost, lost... and won.

bat - tle's lost, when the bat - tle's lost and won.

The musical score is written for voice and piano. The vocal part consists of two systems of two staves each (treble and bass clef). The piano accompaniment consists of two systems of two staves each (treble and bass clef). The lyrics are: 'when the bat - tle's lost and won, bat - tle's lost, when the bat - tle's lost and won, when the bat - tle's lost and won. when the bat - tle's lost, lost... and won. bat - tle's lost, when the bat - tle's lost and won.' The score includes dynamic markings such as *f* (forte) and *p* (piano). The piano part features chords and arpeggiated figures.

FAR AWAY THE CAMP FIRES BURN.

MERCADANTE.

mf

1. Far a - way the camp fires burn ;
2. Onward, broth-ers, for the right ;

mf

1. Far a - way the camp fires burn ;
2. Onward, broth-ers, for the right ;

mf Ped.

We can see their rud-dy light,
Bless-ings on you as you go ;

From the dis - tant
Pan-o-plied for

We can see their rud-dy light,
Bless-ings on you as you go ;

From the dis - tant
Pan-o-plied for

Ped. *

Ped. *

hill-tops flash, Bright'ning up the brow of night.
 freedom's fight, Naught but bless - - ing shall you know.

hill-tops flash, Bright'ning up the brow of night.
 freedom's fight, Naught but bless - - ing shall you know.

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and single notes. There are three 'Ped.' markings in the left hand.

There our brave boys watch and wait, While at home both night and
 From our al - tars prayers a - rise; From our homes shall songs as -

There our brave boys watch and wait, While at home both night and
 From our al - tars prayers a - rise; From our homes shall songs as -

The piano accompaniment continues with similar patterns, including a final 'Ped.' marking in the left hand.

The image shows a musical score for a hymn. It consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the last two are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "day, cend : Mem'ries sweet we treasure up, . . He who rul - eth in the skies,". The piano part includes a section marked "Ped." (Pedal) and ends with a double bar line and a fermata.

day,
cend :

Mem'ries sweet we treasure up, . .
He who rul - eth in the skies,

day,
cend :

Mem'ries sweet we treasure up, . .
He who rul - eth in the skies,

Ped.

The image shows a musical score for a song. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto/Tenors), and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'tempo.', 'ad lib.', and 'Ped.'.

Lyrics:

Of the ab-sent far a-way:.... There our brave boys
 Shall your ev-'ry step de-fend:.... From our al-tars

Tempo markings: tempo., ad lib., Fed., tempo.

watch and wait,
prayers a-rise;

While at home, both night and day,
From our homes shall songs as - cend;

watch and wait,
prayers a-rise;

While at home, both night and day,
From our homes shall songs as - cend;

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff features a steady accompaniment of chords, with a 'Ped.' (pedal) marking and an asterisk (*) at the end of the system.

Mem'ries sweet we treasure up, Of the ab - sent far a -
He who rul - eth in the skies, Shall your ev'ry step de -

Mem'ries sweet we treasure up, Of the ab - sent far a -
He who rul - eth in the skies, Shall your ev'ry step de -

The piano accompaniment continues with a treble and bass staff. It includes 'Ped.' markings in both staves and asterisks (*) at the end of the system.

way. fend. Thus, while they afar for freedom fight, Our

way. fend. Thus, while they afar for freedom fight, Our

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The lyrics are: "way. fend. Thus, while they afar for freedom fight, Our". The piano part features a prominent arpeggiated figure in the right hand.

spir - its yet shall ev - er yearn For that hap - py

spir - its yet shall ev - er yearn For that hap - py

The second system of the musical score continues with four staves. The vocal parts and piano accompaniment maintain the same key signature and structure as the first system. The lyrics are: "spir - its yet shall ev - er yearn For that hap - py". The piano accompaniment includes a section marked "loco." in the right hand.

day, when they shall all vic - to - ri - ous re -

day, when they shall all vic - to - ri - ous re -

Sw. *less.*

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in treble and bass clef, also with a key signature of two sharps. The lyrics are: "day, when they shall all vic - to - ri - ous re -" on the first vocal staff, and "day, when they shall all vic - to - ri - ous re -" on the second. The piano accompaniment features a wavy line labeled "Sw." (Sustained) and "less." (less) above the right hand.

turn. O, hast - - en, hap - py day! O,

turn. O, hast - - en, hap - py day! O,

f *Sw.* *f* *Pod.* ** Pod.*

The second system of the musical score continues with four staves. The vocal parts have the lyrics: "turn. O, hast - - en, hap - py day! O,". The piano accompaniment includes dynamic markings: *f* (forte) and *Pod.* (pedal). It also features a wavy line labeled "Sw." (Sustained) and asterisks labeled "* Pod." (pedal) indicating specific pedal points.

hart - - - en, fair - est day! O, hasten, hap-py

hast - - - en, fair - est day! O, hasten, hap-py

S.D.C. f

Sva

Ped.

Detailed description: This block contains the first system of a musical score. It includes four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The vocal parts have lyrics: 'hart - - - en, fair - est day! O, hasten, hap-py' and 'hast - - - en, fair - est day! O, hasten, hap-py'. The piano accompaniment features a wavy line labeled 'Sva' above the treble staff and a section labeled 'Ped.' with an asterisk in the bass staff. The key signature is one sharp (F#) and the time signature is 4/4.

day!

day!

Sva

loco.

Detailed description: This block contains the second system of the musical score. It continues with the same four staves. The vocal parts have lyrics: 'day!' and 'day!'. The piano accompaniment features a wavy line labeled 'Sva' above the treble staff and a section labeled 'loco.' in the bass staff. The key signature is one sharp (F#) and the time signature is 4/4.

FIVE TIMES BY THE TAPER'S LIGHT.

Composed by STEPHEN STORACE.

First system of the musical score. It consists of five staves. The top two staves are for vocal parts (Soprano and Alto), both in treble clef with a key signature of one sharp (F#) and a common time signature (C). They contain whole rests. The third staff is for the Bass, in bass clef with the same key signature and time signature, containing a whole rest followed by a melodic line. Above this staff is the instruction "BASS SOLO." The fourth and fifth staves are for the piano accompaniment, in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte piano (*fp*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

BASS SOLO.

Five times by the taper's light 'The

Second system of the musical score. It consists of five staves. The top two staves are for vocal parts (Soprano and Alto), both in treble clef with a key signature of one sharp (F#) and a common time signature (C). They contain whole rests. The third staff is for the Bass, in bass clef with the same key signature and time signature, containing a whole rest followed by a melodic line. Above this staff is the instruction "BASS SOLO." The fourth and fifth staves are for the piano accompaniment, in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

Five

Five

hour - glass I have turn'd to - night, Five

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "times by the taper's light The hour - glass we have turn'd to -". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

night! Where's father?

night!

night! He's gone out to roam ;

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "night! Where's father?", "night!", and "night! He's gone out to roam ;". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings *fp* and *f* are present in the piano part.

If he have luck, He'll bring a buck Up - on his lust - y shoul - ders

mf

Home! Home! he comes not
 Home! Home! he comes not
 home.

p

home. Hark! Hark! from the

home. Hark! Hark! from the

Hark! Hark!

wood-land vale be - low, from the woodland vale be -

wood-land vale be - low, from the

from the

The musical score is for a piece in G major (one sharp). It features three vocal parts (Soprano, Alto, Bass) and a piano accompaniment. The tempo and dynamics are marked *mf* (mezzo-forte) and *p* (piano). The lyrics are: "home. Hark! Hark! from the woodland vale be - low, from the woodland vale be - from the". The piano part includes a melodic line in the right hand and a harmonic line in the left hand, with various chords and single notes.

low, The dis - tant clock sounds dull, sounds
woodland vale be - low, The dis - tant clock sounds
woodland vale be - low, The dis - tant clock sounds

This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a vocal line in bass clef with lyrics. The music is in G major (one sharp) and 4/4 time. The melody is simple and repetitive, with a focus on the lyrics.

dull, sounds dull and slow.
dull, sounds dull and slow.
dull, sounds dull and slow.
rall.

This system contains the next four staves of the musical score. The top three staves are vocal lines in treble and bass clefs, all with the same lyrics: "dull, sounds dull and slow." The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in G major (one sharp) and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo marking "rall." appears at the end of the system.

This musical score is for a piece titled "Bome!". It is arranged for three vocal parts (Soprano, Alto, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing four staves.

First System:

- Vocal Parts:** Each vocal line begins with a half note on G4, marked *mf* with an accent (>). After a two-measure rest, each part plays a half note on G4, marked *p*. The lyrics "Bome!" are written below each vocal line.
- Piano Accompaniment:** The right hand plays a rhythmic pattern of eighth notes and sixteenth notes, primarily on G4 and A4. The left hand plays a simple bass line with half notes on G3 and F#3.

Second System:

- Vocal Parts:** Similar to the first system, each vocal line begins with a half note on G4, marked *dim.* (diminuendo), followed by a two-measure rest, and then a half note on G4, marked *pp* (pianissimo). The lyrics "Bome!" are written below each vocal line.
- Piano Accompaniment:** The right hand continues the rhythmic pattern. The left hand plays half notes on G3 and F#3. The system concludes with a *Morendo.* (morendo) marking and a final *pp* dynamic marking.

YE SHEPHERDS, TELL ME.

Composed by J. MAZZINGHI.

Larghetto Grazioso con moto.

dolce. *dolce.*

Soprano Solo.

Ye shep - herds,

dim.

tell . . . me, tell me, have you seen,

have you seen My Flo - ra pass this

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D, followed by a quarter note E, a quarter note F#, and a quarter note G. This is followed by a half note A, a quarter note B, and a quarter note C. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

way? In shape and feature

The second system continues the melody. The vocal line has a half note A, a quarter note B, a quarter note C, and a quarter note D. The piano accompaniment continues with the eighth-note pattern in the right hand. A *delce.* marking is present under the piano part.

beau - - - - ty's Queen, In

The third system concludes the phrase. The vocal line has a half note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment continues with the eighth-note pattern in the right hand.

pas - to - ral, in pas - to - ral ar - ray.

CHORUS.

Shepherds, tell me, tell me, tell me. have you seen,

Shepherds, tell me, tell me, tell me, have you seen,

Shepherds, tell me, tell me, tell me, have you seen,

fp

del. have you seen my Flo - ra pass this

del. tell me, have you seen my Flo - ra pass this

del. have you seen, have you seen my Flo - ra pass this

del. dim.

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass and treble clef. The key signature has two sharps (F# and C#). The first vocal staff has lyrics 'have you seen my Flo - ra pass this' with a 'del.' marking above the first measure. The second vocal staff has lyrics 'tell me, have you seen my Flo - ra pass this' with a 'del.' marking above the first measure. The piano accompaniment starts with a 'del.' marking on the first measure and a 'dim.' marking on the fourth measure.

way? have you seen, tell me, shep-herds, have you

way? shep - - herds, tell me, have you

way? have you seen, tell me, shep-herds, have you

del.

Detailed description: This system contains the next four staves of music. The vocal parts continue with lyrics 'way? have you seen, tell me, shep-herds, have you' and 'way? shep - - herds, tell me, have you'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a 'del.' marking in the left hand on the first measure.

seen, tell me, have you seen my Flo - ra pass this

seen, tell me, have you seen my Flo - ra pass this

p *fp* *del.* *Lento.*

Detailed description: This system contains the first two lines of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with the lyrics 'seen, tell me, have you seen my Flo - ra pass this'. The piano accompaniment begins with a piano (*p*) dynamic, followed by a fortissimo (*fp*) dynamic. The tempo markings *del.* (diminuendo) and *Lento.* (Lento) are present.

way?

way?

p *dim.* *rall.*

Detailed description: This system contains the second two lines of the musical score. The vocal parts continue with the lyrics 'way?'. The piano accompaniment features a piano (*p*) dynamic, a diminuendo (*dim.*), and a rallentando (*rall.*) marking. The key signature remains D major.

ALTO SOLO.

A wreath a - round her head, a - round her head she

wore,— Car - na - - - - tion, li - - ly,

li - - - - ly, rose, And in her

hand a crook she bore, And

The first system of the musical score is in D major (two sharps). The vocal line consists of a single melodic line with lyrics. The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with a simple harmonic accompaniment.

sweets her breath . . com - pose

Repeat Chorus.

The second system continues the musical piece. The vocal line has a long rest for the word 'sweets' followed by the lyrics 'her breath . . com - pose'. The piano accompaniment continues with the same rhythmic patterns. The system concludes with a 'Repeat Chorus' instruction.

BASS SOLO.

The beau - teous, the beau - teous wreath that decks, that decks her

The third system begins with a 'BASS SOLO.' instruction. The vocal line is a bass solo with the lyrics 'The beau - teous, the beau - teous wreath that decks, that decks her'. The piano accompaniment includes a piano (*p*) dynamic marking in the right hand.

head Forms her de - scrip - tion.

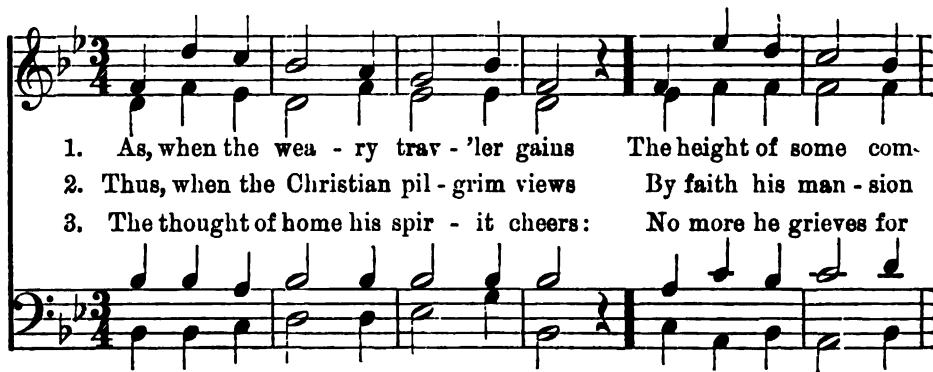
her de - scrip - tion true. Hands li - ly -

white, Lips crim - son - red, And

cheeks of ro - - sy, ro - - sy hue. *Repeat Chorus.*

Sva. *Sva.* *Sva.* *Sva.* *Sva.* *Sva.*

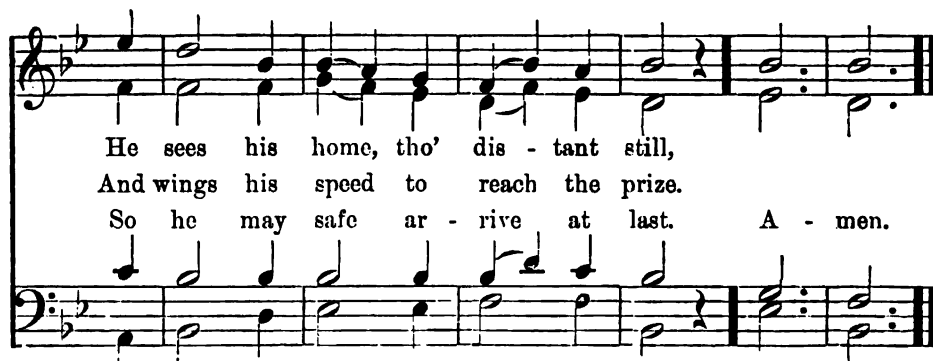
AS, WHEN THE WEARY TRAVELLER GAINS. L. M.



1. As, when the wea - ry trav - 'ler gains The height of some com-
 2. Thus, when the Christian pil - grim views By faith his man - sion
 3. The thought of home his spir - it cheers: No more he grieves for

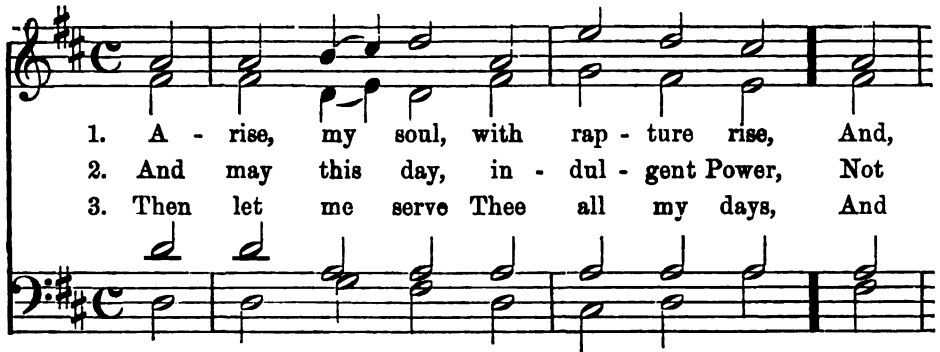


mand - ing hill, His heart re - vives, if o'er the plains
 in the skies, The sight his faint - ing strength re - news,
 trou - bles past; Nor a - ny fu - ture tri - als fears,

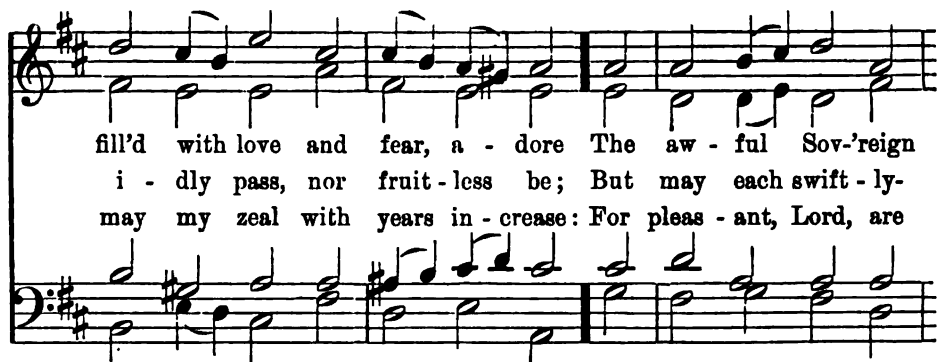


He sees his home, tho' dis - tant still,
 And wings his speed to reach the prize.
 So he may safe ar - rive at last. A - men.

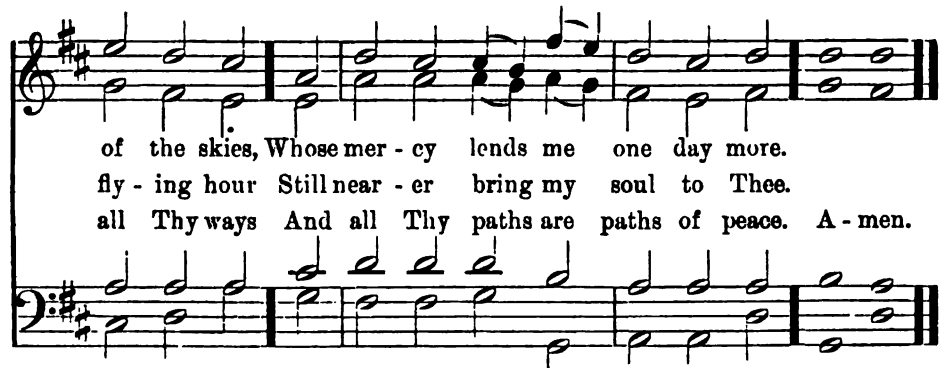
ARISE, MY SOUL. L. M.



1. A - rise, my soul, with rap - ture rise, And,
 2. And may this day, in - dul - gent Power, Not
 3. Then let me serve Thee all my days, And

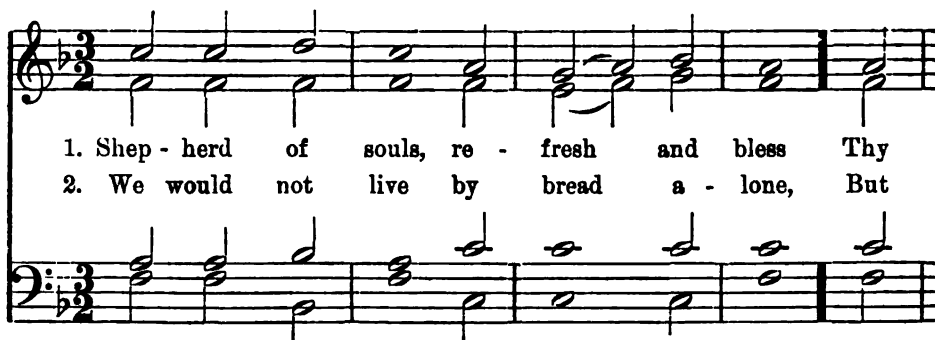


fill'd with love and fear, a - dore The aw - ful Sov'-reign
 i - dly pass, nor fruit - less be; But may each swift - ly-
 may my zeal with years in - crease: For pleas - ant, Lord, are



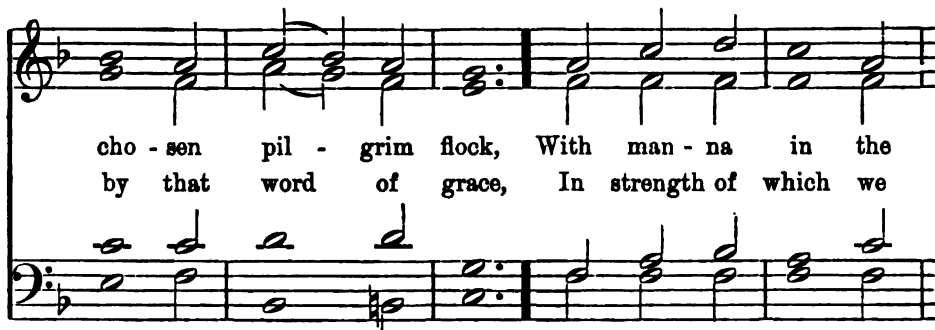
of the skies, Whose mer - cy lends me one day more.
 fly - ing hour Still near - er bring my soul to Thee.
 all Thy ways And all Thy paths are paths of peace. A - men.

SHEPHERD OF SOULS. C. M.



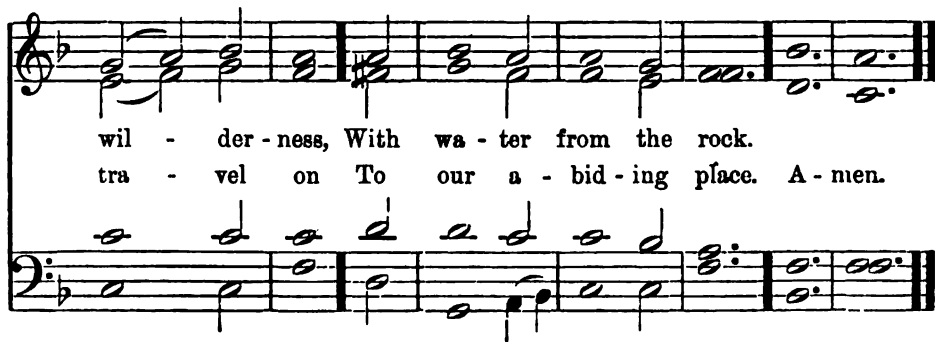
1. Shep - herd of souls, re - fresh and bless Thy
2. We would not live by bread a - lone, But

The first system of music is written for two voices (Soprano and Bass) in 3/4 time, with a key signature of one flat (B-flat). The melody is simple and hymn-like, with the lyrics written below the notes.



cho - sen pil - grim flock, With man - na in the
by that word of grace, In strength of which we

The second system continues the melody from the first system. It features a repeat sign at the end of the first measure of the second line, indicating a repeat of the previous phrase.



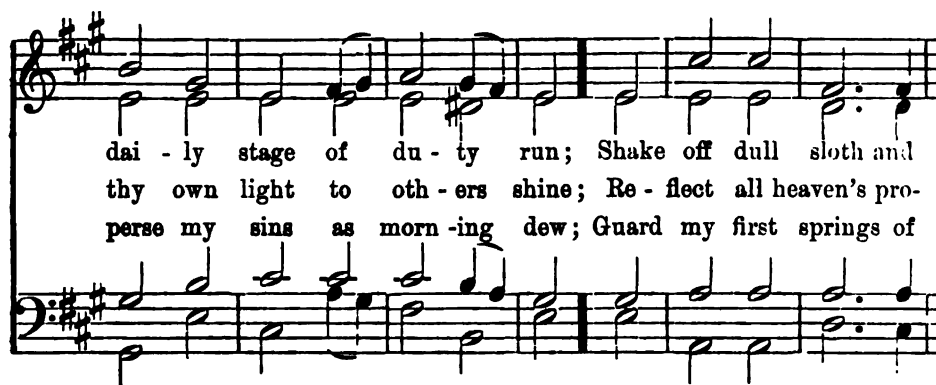
wil - der - ness, With wa - ter from the rock.
tra - vel on To our a - bid - ing place. A - men.

The third system concludes the piece with a final cadence. The lyrics are written below the notes, and the music ends with a double bar line.

AWAKE, MY SOUL, AND WITH THE SUN. L. M.



1. A - wake, my soul, and with the sun Thy
 2. By in - flu - ence of light di - vine, Let
 3. Lord, I my vows to Thee re - new; Dis-




dai - ly stage of du - ty run; Shake off dull sloth and
 thy own light to oth - ers shine; Re - flect all heaven's pro-
 perse my sins as morn - ing dew; Guard my first springs of

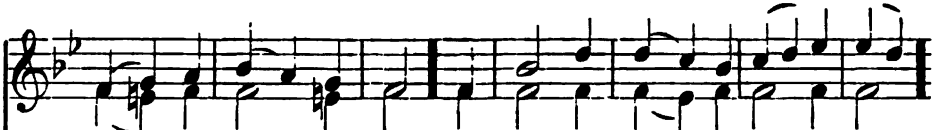



joy - ful rise To pay thy morning sac - ri - fice.
 pi - tious rays In ar - dent love and cheer - ful praise.
 thought and will, And with Thy - self my spir - it fill.


MY OPENING EYES WITH RAPTURE SEE. L. M.



1. My op' - ning eyes with rap - ture see The dawn of
2. I yield my heart to Thee a - lone, Nor would re-



Thy re - turn - ing day; My tho'ts, O God, as - cend to Thee,
ceive an - oth - er guest; E - ter - nal King! e - rect thy throne,



While thus my ear - ly vows I pay.
And reign sole mon - arch in my breast. A - men.



FORTH IN THY NAME, O LORD, I GO. L. M.

1. Forth in Thy name, O Lord, I go, My dai - ly
 2. The task Thy wis - dom hath as-signed, O, let me
 3. Give me to bear Thy ea - sy yoke, And ev' - ry

la - bor to pur - sue; Thee, on - ly Thee, re -
 cheer - ful - ly ful - fill; In all my works Thy
 mo - ment watch and pray; And still to things e -

solved to know, In all I think, or speak, or do.
 presence find, And prove Thy good and per - fect will.
 ter - nal look, And has - ten to Thy glo - rious day. A - men.

LIFT UP YOUR HEADS. C. M.

1. Lift up your heads, e - ter - nal gates, Un -
 2. Who is the King of glo - ry? who? The
 3. Who is the King of glo - ry? who? The

The first system of the hymn features a treble and bass staff in C major, 4/4 time. The melody is simple and hymn-like, with the lyrics printed below the notes. The system ends with a double bar line.

fold, to en - ter - tain The King of glo - ry;
 Lord, for strength re - nowned; In bat - tle migh - ty;
 Lord of hosts re - nowned; Of glo - ry He a -

The second system continues the melody and accompaniment. It includes a repeat sign (double bar line with dots) before the final phrase. The lyrics are aligned with the notes.

see! He comes, With His ce - les - tial train.
 o'er His foes E - ter - nal Vic - tor crown'd.
 lone is King, Who is with glo - ry crown'd. A - men.

The third system concludes the hymn. It features a final cadence with a double bar line. The lyrics are printed below the notes.

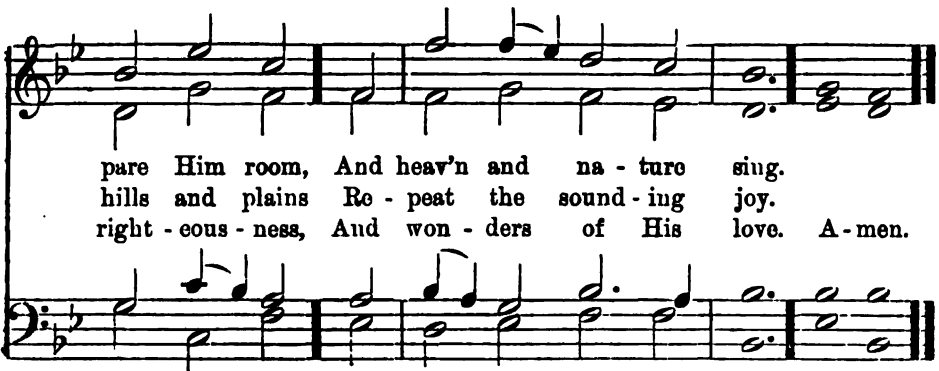
JOY TO THE WORLD. C. M.



1. Joy to the world! the Lord is come; Let
 2. Joy to the world! the Sav - iour reigns; Let
 3. He rules the world with truth and grace, And



earth re - ceive her King; Let ev - 'ry heart pre-
 men their songs em - ploy; While fields and floods, rocks,
 makes the na - tions prove The glo - ries of His



pare Him room, And heav'n and na - ture sing.
 hills and plains Re - peat the sound - ing joy.
 right - eous - ness, And won - ders of His love. A - men.

WHEN ALL THY MERCIES. C. M.

1. When all Thy mer - cies, O my God, My
 2. O how shall words with e - qual warmth The
 3. Through all e - ter - ni - ty, to Thee A

ris - ing soul sur - veys, Trans - port - ed with the
 grat - i - tude de - clare That glows with - in my
 joy - ful song I'll raise; But oh! e - ter - ni -

view, I'm lost In won - der, love, and praise.
 rav - ished heart? But Thou canst read it there.
 ty's too short To ut - ter all Thy praise. Amen.

LORD, FOR EVER AT THY SIDE. 7s.



1. Lord, for - ev - er at Thy side Let my place and
 2. Meek - ly may my soul re - ceive All Thy spir - it
 3. Hum - ble as a lit - tle child, Wean - ed from the

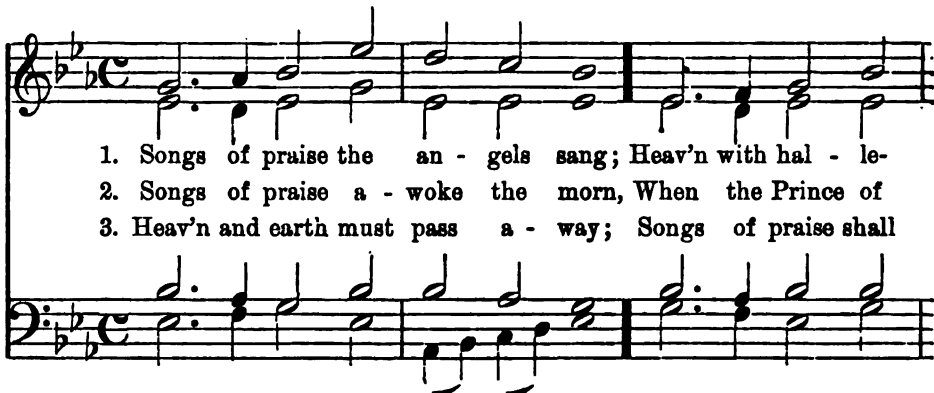


por - tion be; Strip me of the robes of pride,
 hath re - vealed; Thou hast spok - en — I be - lieve,
 moth - er's breast, By no sub - tle - ties be - guiled,




Clothe me with hu - mil - i - ty.
 Though the O - ra - cle be sealed.
 On Thy faith - ful word I rest. A - men.

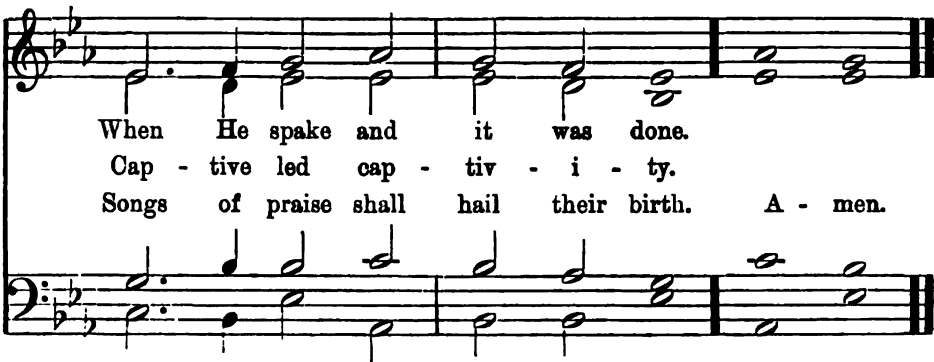
SONGS OF PRAISE THE ANGELS SANG. 7s.



1. Songs of praise the an - gels sang; Heav'n with hal - le-
 2. Songs of praise a - woke the morn, When the Prince of
 3. Heav'n and earth must pass a - way; Songs of praise shall



lu - jahs rang, . When Je - ho - vah's work be - gun,
 Peace was born; Songs of praise a - rose when He
 crown that day; God will make new heav'ns and earth;

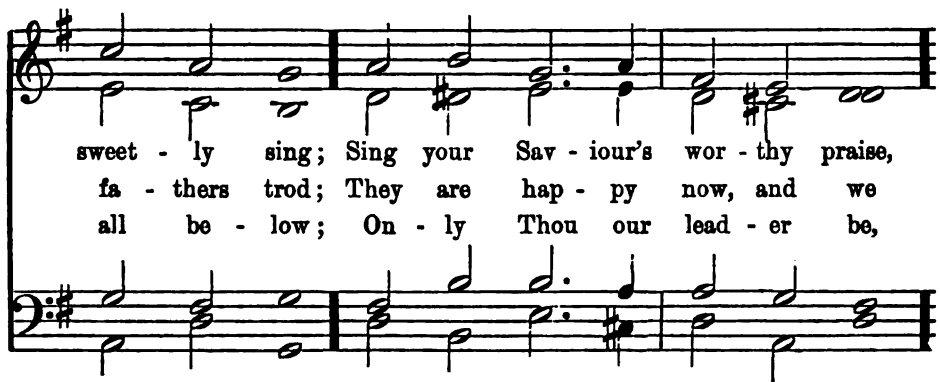


When He spake and it was done.
 Cap - tive led cap - tiv - i - ty.
 Songs of praise shall hail their birth. A - men.

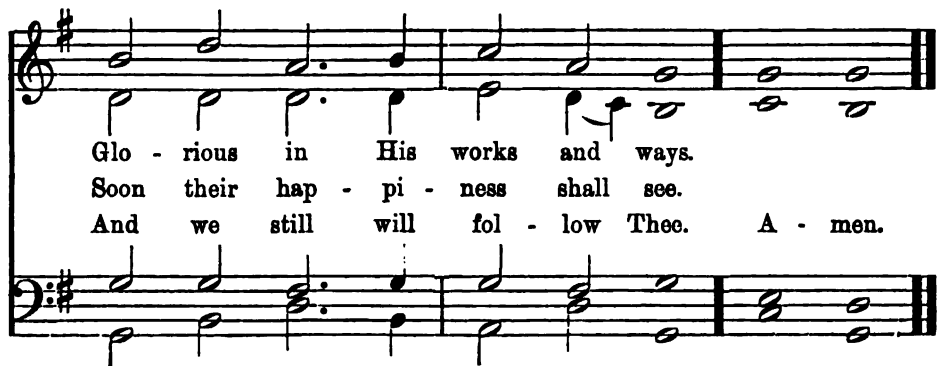
CHILDREN OF THE HEAVENLY KING. 7s.



1. Chil - dren of the heav'n - ly King, As ye jour - ney,
 2. We are trav - 'ling home to God, In the way the
 3. Lord, o - be - dient - ly we go, Glad - ly leav - ing



sweet - ly sing; Sing your Sav - iour's wor - thy praise,
 fa - thers trod; They are hap - py now, and we
 all be - low; On - ly Thou our lead - er be,



Glo - rious in His works and ways.
 Soon their hap - pi - ness shall see.
 And we still will fol - low Thee. A - men.

PRAISE TO GOD. Six 7s.



1. { Praise to God, im - mor - tal praise, For the love that
Boun - teous source of ev - 'ry joy, Let thy praise our

2. { All the bless - ings of the fields, All the stores the
Flocks that whit - en all the plain, Yel - low sheaves of

3. { Peace, pros - per - i - ty and health, Pri - vate bliss and
Knowl - edge, with its glad'ning streams, Pure re - lig - ion's



{ crowns our days;
{ tongues em - ploy; } All to Thee, our God, we owe,
{ gar - den yields, }
{ rip - ened grain; } Lord, for these our souls shall raise
{ pub - lic wealth, }
{ ho - lier beams; } Lord, for these our souls shall raise



Source whence all our bless - ings flow.
Grate - ful vows and sol - emn praise.
Grate - ful vows and sol - emn praise. A - men.

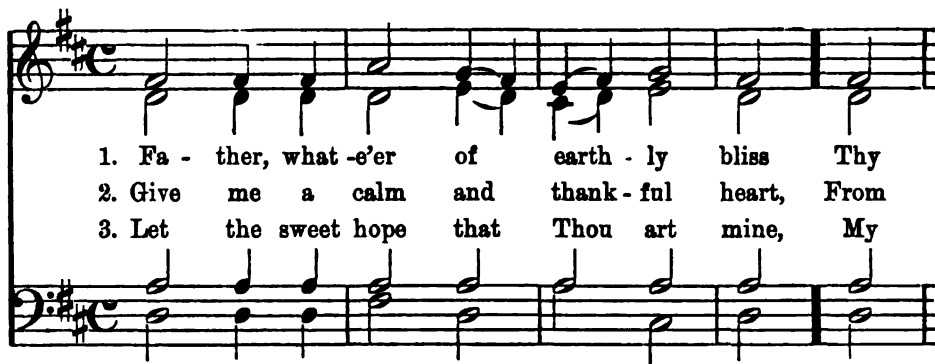
JOY FILLS THE DWELLING OF THE JUST. C. M.

1. Joy fills the dwell - ing of the just, Whom
 2. Then o - pen wide the tem - ple gates, To
 3. That which the build - ers once re - fus'd, Is

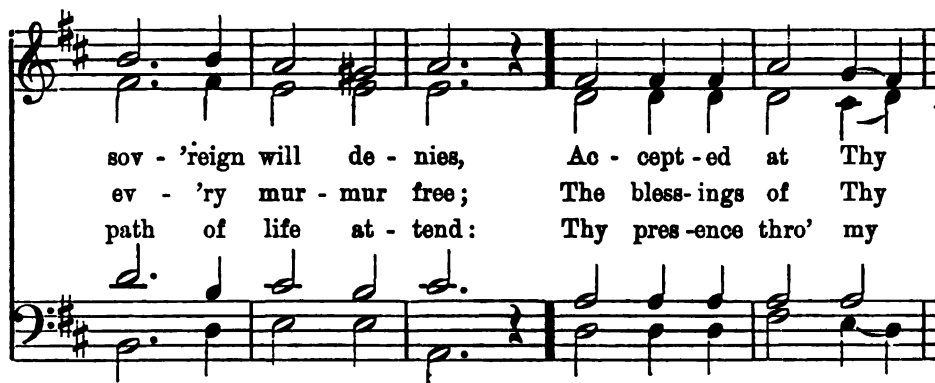
God has saved from harm; For won - drous things are
 which the just re - pair, That I may en - ter
 now the Cor - ner - stone: This is the won - drous

brought to pass By His Al - migh - ty arm.
 in, and praise My great De - liv - 'rer there.
 work of God, The work of God a - lone. A - men.

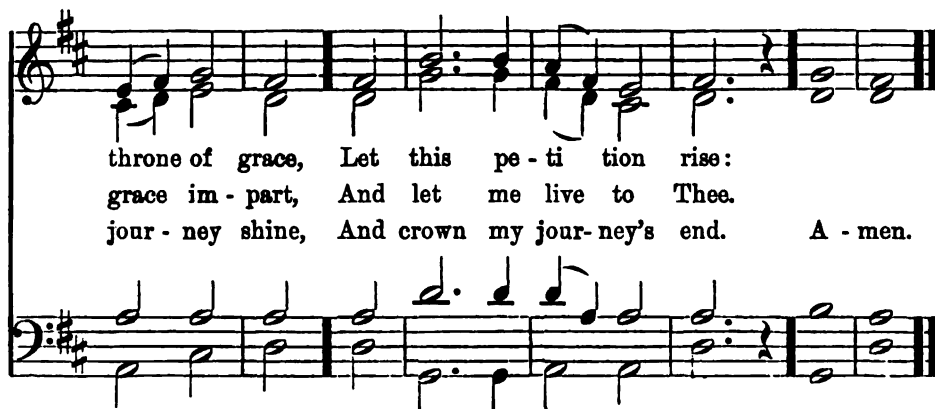
FATHER, WHATE'ER OF EARTHLY BLISS. C. M.



1. Fa - ther, what - e'er of earth - ly bliss Thy
2. Give me a calm and thank - ful heart, From
3. Let the sweet hope that Thou art mine, My



sov - 'reign will de - nies, Ac - cept - ed at Thy
ev - 'ry mur - mur free; The bless - ings of Thy
path of life at - tend: Thy pres - ence thro' my



throne of grace, Let this pe - ti tion rise:
grace im - part, And let me live to Thee.
jour - ney shine, And crown my jour - ney's end. A - men.

THY WAY, NOT MINE, O LORD. 6s.

1. Thy way, not mine, O Lord, How-ev - er dark it be!
 2. I dare not choose my lot; I would not, if I might;
 3. Not mine, not mine the choice, In things or great or small;

The musical score is written for two staves, treble and bass clef, in the key of D major (two sharps) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of three lines of music, each corresponding to a line of lyrics. The first line ends with a repeat sign, and the second line ends with a double bar line. The third line ends with a double bar line.

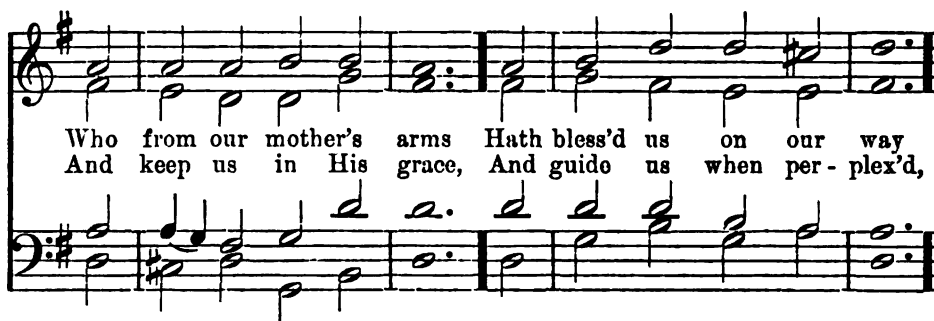
Lead me by thine own hand, Choose out the path for me.
 Choose Thou for me, my God; So shall I walk a - right.
 Be Thou my guide, my strength, My wisdom, and my all. A - men.

The musical score is written for two staves, treble and bass clef, in the key of D major (two sharps) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of three lines of music, each corresponding to a line of lyrics. The first line ends with a repeat sign, and the second line ends with a double bar line. The third line ends with a double bar line.

NOW THANK WE ALL OUR GOD. P. M.

1 { Now thank we all our God, With hearts and hands and voi - ces,
 Who wond'rous things hath done, In whom His world re-joic - es;
 2 { O may this bounteous God Thro' all our life be near us,
 With ev - er - joy-ful hearts, And blessed peace to cheer us;

The musical score is written for two staves, treble and bass clef, in the key of D major (two sharps) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of two lines of music, each corresponding to a line of lyrics. The first line ends with a repeat sign, and the second line ends with a double bar line. The third line ends with a double bar line.



Who from our mother's arms Hath bless'd us on our way
And keep us in His grace, And guide us when per - plex'd,

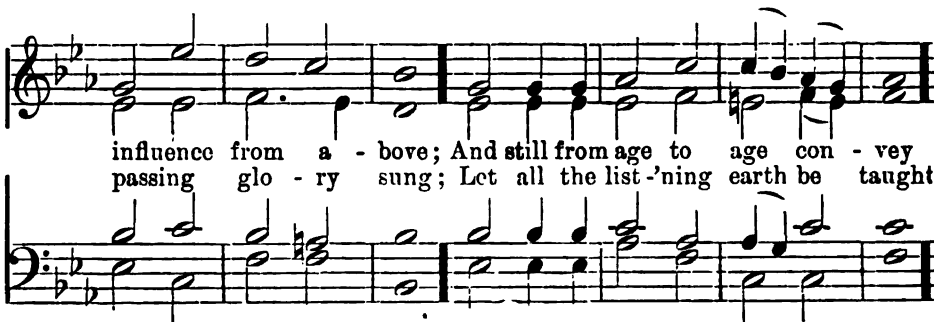


With countless gifts of love, And still is ours to - day.
And free us from all ills In this world and the next. A-men.

SPIRIT OF MERCY, TRUTH, AND LOVE. L. M.



1. Spir - it of mer - cy, truth and love, O shed Thine
2. In ev - 'ry clime, by ev - 'ry tongue, Be God's sur-



influence from a - bove; And still from age to age con - vey
passing glo - ry sung; Let all the list - 'ning earth be taught

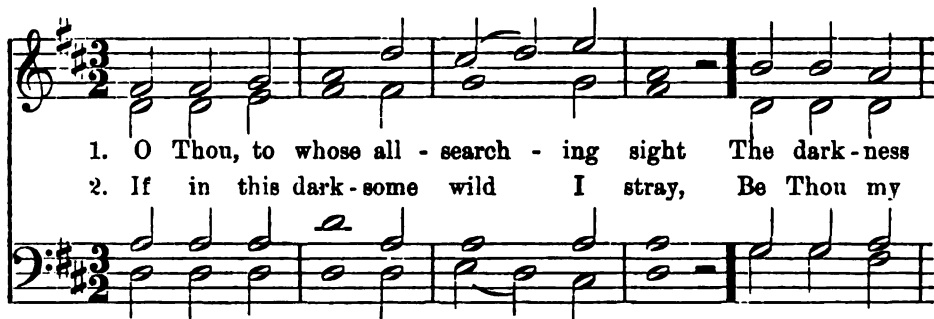
The won - ders of Thy sa - cred day.
The won - ders by our Sav - iour wrought. A - men.

FOR EVER WITH THE LORD. S. M.

1. For ev - er with the Lord! A - men, so let it be! Life
2. My Father's home on high, Home of my soul, how near, At
3. Ah, then my spir - it faints To reach the land I love, The
4. Yet clouds will in - ter - vene, And all my pros - pect flies; Like
5. A - non the clouds de - part, The winds and wa - ters cease, And

from the dead is in that word; 'Tis im - mor - tal - i - ty.
times to faith's far - see - ing eye Thy gold - en gates ap - pear!
bright in - her - i - tance of saints, Je - ru - sa - lem a - bove.
Noah's dove, I flit between Rough seas and stormy skies.
sweetly o'er my gladden'd heart Expands the bow of peace. A - men.


O THOU, TO WHOSE ALL-SEARCHING SIGHT. L. M.



1. O Thou, to whose all - search - ing sight The dark - ness
2. If in this dark - some wild I stray, Be Thou my

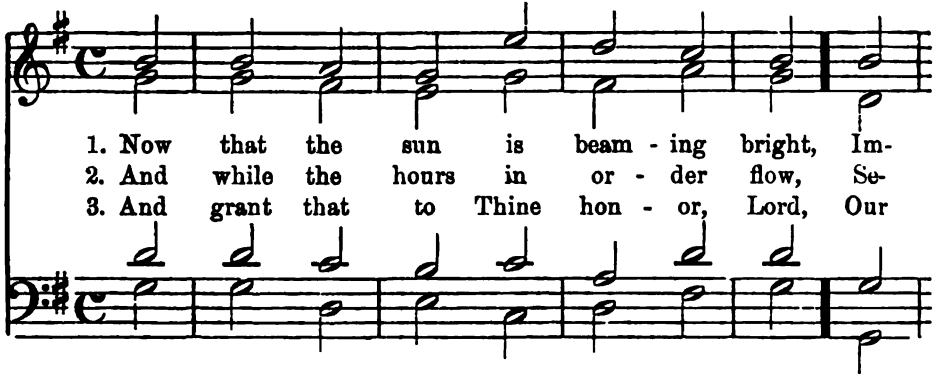


shineth as the light, Search, prove my heart; it pants for Thee;
light, be Thou my way; No foes, no vi - o - lence I fear,




O, burst these bonds and set it free.
No harm, while Thou, my God, art near. A - men.

MORNING HYMN. C. M.



1. Now that the sun is beam - ing bright, Im-
 2. And while the hours in or - der flow, Se-
 3. And grant that to Thine hon - or, Lord, Our

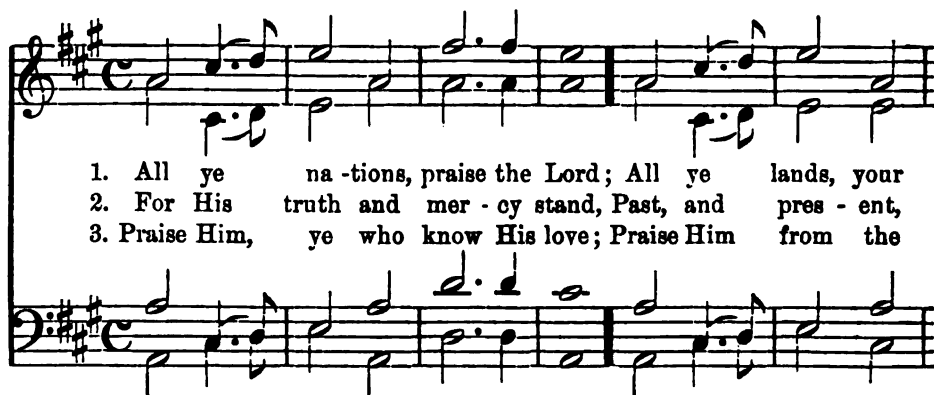


plore we, bend - ing low, That He, the un - cre-
 cure - ly keep, O God, Our hearts, be - leag - uered
 dai - ly toil may tend; That we be - gin it

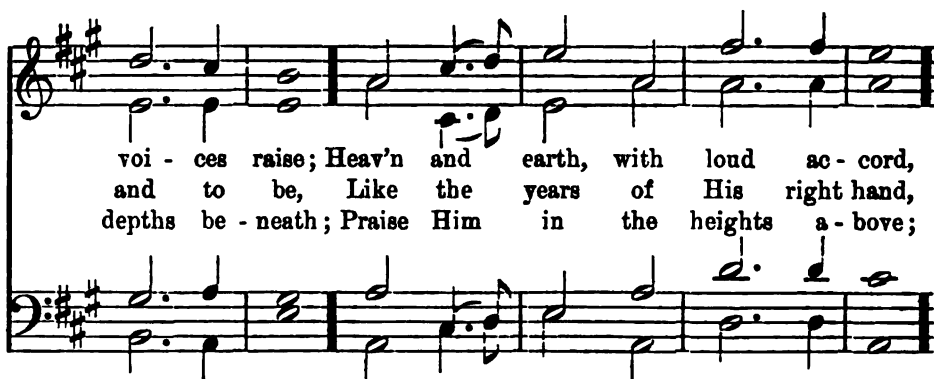


a - ted Light, May guide us as we go.
 by the foe That tempts our ev - 'ry road.
 at Thy word, And in Thy fa - vor end. A - men.

ALL YE NATIONS, PRAISE THE LORD. 7s.



1. All ye na-tions, praise the Lord; All ye lands, your
2. For His truth and mer-cy stand, Past, and pres-ent,
3. Praise Him, ye who know His love; Praise Him from the



voi-ces raise; Heav'n and earth, with loud ac-cord,
and to be, Like the years of His right hand,
depths be-neath; Praise Him in the heights a-bove;



Praise the Lord, for-ev-er praise.
Like His own e-ter-ni-ty.
Praise your Ma-ker, all that breathe. A-men.

O LET TRIUMPHANT FAITH DISPEL. C. M.

1. O let tri - umph - ant faith dis - pel The
 2. He who His on - ly Son gave up To
 3. And He who died hath ris'n a - gain, Tri-

fears of guilt and woe; If God be for us,
 death, that we might live, Shall He not all things
 umph - ant from the grave; At God's right hand for

God the Lord, Who, who shall be our foe?
 free - ly grant, That bound - less love can give?
 us He pleads, Om - ni - po - tent to save. A - men.

AS SHADOWS CAST. C. M.

1. As shad - ows cast by cloud and sun Flit
 2. And while the years, an end - less host, Come
 3. Yet doth the Star of Beth - lehem shed A
 4. O Fa - ther! may that ho - ly star Grow

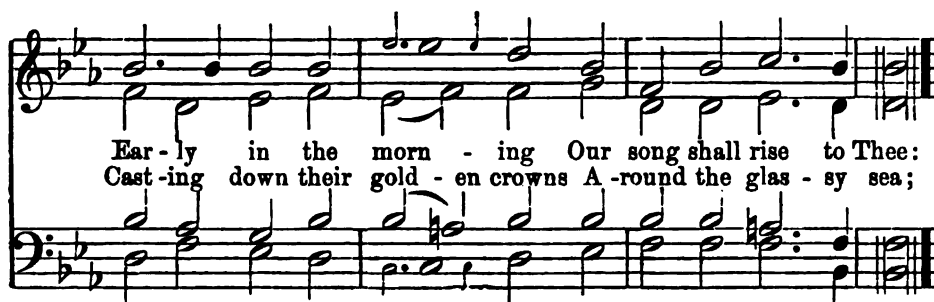
in the sum - mer grass, So in Thy sight, Al -
 press - ing swift - ly on, The bright - est names that
 lus - tre pure and sweet; And still it leads, as
 ev - 'ry year more bright, And send its glo - rious

might - y One, Earth's gen - e - ra - tions pass.
 earth can boast, Just glis - ten and are gone.
 once it led, To the Mes - si - ah's feet.
 beams a - far To fill the world with light. A - men.

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY! P. M.



1. Ho - ly, ho - ly, ho - ly! Lord God Al - mighty!
2. Ho - ly, ho - ly, ho - ly! All the saints a - dore Thee,



Ear - ly in the morn - ing Our song shall rise to Thee:
Cast - ing down their gold - en crowns A - round the glas - sy sea;

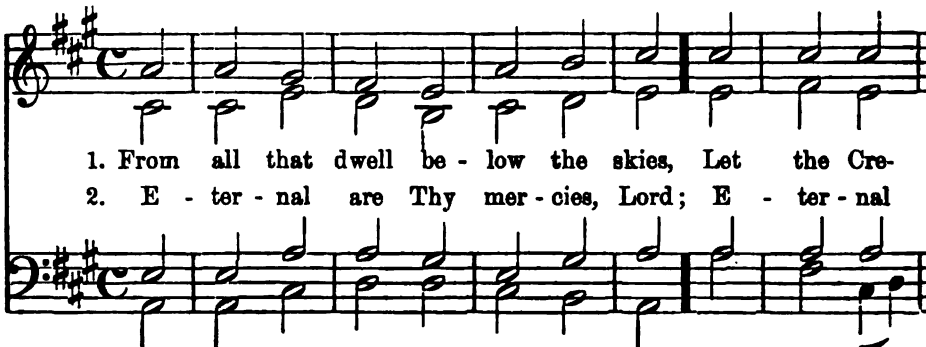


Ho - ly, ho - ly, ho - ly! mer - ci - ful and mighty!
On - ly Thou art ho - ly; there is none be - side Thee,



Which wast, and art, and ev - er - more shalt be.
Per - fect in Power, in love and pu - ri - ty. A - men.

FROM ALL THAT DWELL BELOW THE SKIES. L. M.



1. From all that dwell be - low the skies, Let the Cre-
2. E - ter - nal are Thy mer - cies, Lord; E - ter - nal



a - tor's praise a - rise; Let the Re - deemer's name be sung,
truth at - tends Thy word; Thy praise shall sound from shore to shore,



Through ev - 'ry land, by ev - 'ry tongue.
Till suns shall rise and set no more. A - men.

SUPPLEMENTARY MUSIC

TO THE HIGH SCHOOL MUSIC READER.

I KNEW A BOY.

Words from " LILLIPUT LEVEE."

Music by J. EICHBERG.

ff **Maestoso.**
SOPRANO.

f

ALTO.

I knew a boy! I knew a boy who

ff **BASS.**

f

The first system of the musical score features three staves. The Soprano staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (ff) dynamic and a 'Maestoso' tempo marking. The Alto staff is in treble clef with the same key signature and time signature. The Bass staff is in bass clef with the same key signature and time signature. The music is in 2/4 time, as indicated by the '2' over the '4' in the time signature. The lyrics 'I knew a boy! I knew a boy who' are written below the staves.

took long walks, Who lived on beans and ate the stalks; To the

The second system continues the musical score. The Soprano staff has a fermata over the final note of the first phrase. The lyrics 'took long walks, Who lived on beans and ate the stalks; To the' are written below the staves.

gi - ant's coun - try he lost his way; They kept him there for a

The third system continues the musical score. The lyrics 'gi - ant's coun - try he lost his way; They kept him there for a' are written below the staves.

ff *PIANO.*

year and a day. But he

has not been the same boy since An al - ter - a - tion he

ff

did e - vince ; For you may sup - pose that he un - der - went A

ff

PIANO.

change in his no - tions of ex - tent.

f

He looks with con - tempt on a nice high door; And

f

rit. *p*

tries to walk in at the se - cond floor; He

rit. *p*

stares with sur - prise at a ba - sin of soup, He

f

fan - cies a bowl as large as a hoop; He

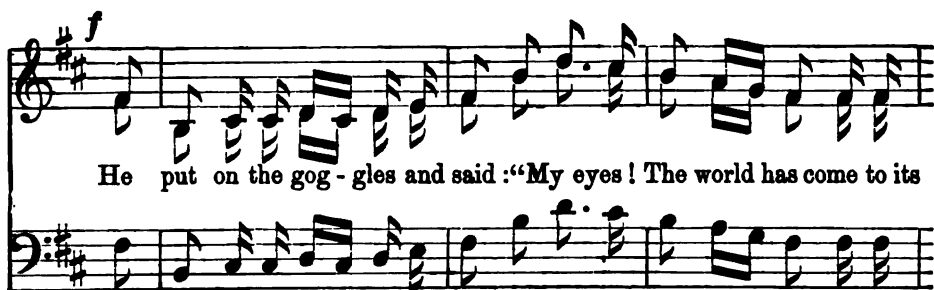
f

calls the peo - ple "min - ikin mites;" He calls a sir - loin a

ff
coup - le of bites! Things hav - ing come to these pret - ty

pass - es, They bought him some mag - ni - fy - ing

PIANO.
f
glass - es.



f
He put on the gog - gles and said : "My eyes ! The world has come to its



prop - er size !" But all the boys cry "State - ly John ! There



you go with your gog - gles on !" What girl would mar - ry

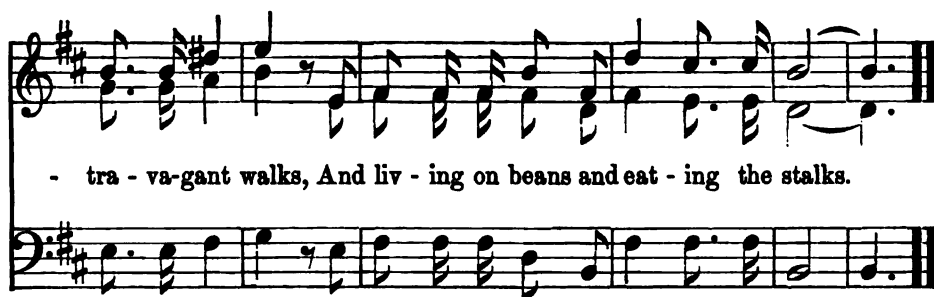


him — and quite right To be ta - ken for three times her

PIANO. *ff*



prop - er height ? So this comes of tak - ing ex -



- tra - va-gant walks, And liv - ing on beans and eat - ing the stalks.

BATTLE SONG OF GUSTAVUS ADOLPHUS.

From the Swedish.
Music by J. EICHBERG.

SOP. ff



ALTO.

1. Be not dis - may'd, thou lit - tle flock, Al-though the foe's fierce
2. Thy cause is God's—go at His call, And to His hand com -
3. Our hope is sure in Je - sus' might; A-against themselves the

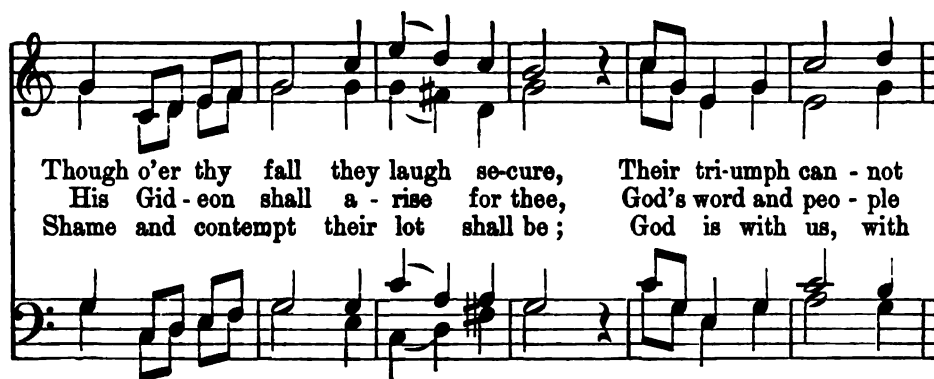
TENOR.



BASS.



bat - - tle shock, Loud on all sides as - sail thee,
 - mit thy all, Fear thou no ill im - pend - ing,
 god - - less fight, Themselves not us dis - tress - ing;



Though o'er thy fall they laugh se - cure, Their tri - umph can - not
 His Gid - eon shall a - rise for thee, God's word and peo - ple
 Shame and contempt their lot shall be; God is with us, with



long en - dure; Let not thy cour - age fail . . . thee.
 man - ful - ly, In God's own time de - fend - ing.
 Him are we, To us be - longs His bless - ing.

AWAY IN THE OLD CATHEDRAL

Music by J. KICHBERG.

Allegro risoluto.

SOPRANO.

Two cof - fins stand a -

ALTO.

A - way in the old ca - the - dral Two coffins stand a -

TENOR.

BASS.

lone; In one of them sleeps King Ott - mar, And the

sing - er rests in one. The king sat once in

And the sing - er

pow - er, High throned in his fa - ther's land; The

marcato.

crown still grac - es his tem - ples, The fal-chion his king - ly

p espress.

hand; But near the proud king the sing - er Is

peace - ful - ly sleep - ing on; In his life - less hand still

dim. *ff*

clasp - ing The harp of the pi - ous tone. The

ff

cas-tles around are fall - ing, The war - cry rings thro' the land ; The

dim e rit.

sword it stir - reth nev - er, Here in the dead king's hand.

p Andante.

Blossoms and ver - nal breez - es Are floating the vale a - long,

cres.

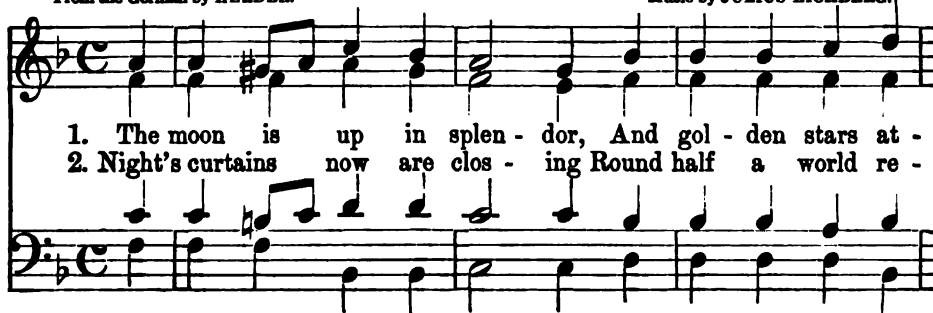
And the sing - er's harp is sound - ing In nev - er end - ing song.

And the sing - er's harp is sounding. *rit.*

NIGHT-SONG.

From the German by HERDER.


Music by JULIUS EICHBERG.



1. The moon is up in splen - dor, And gol - den stars at -
 2. Night's curtains now are clos - ing Round half a world re -



- tend her; The heav'n's are calm and bright; Trees cast a deepening
 - pos - ing in calm and ho - ly trust; All seems one vast, still



shad - ow, And slow - ly off the mead - ow A
 cham - ber, Where wea - ry hearts re - mem - ber No



mist . . . is ris - ing, sil - - ver white.
 more . . . the sor - row of . . . the dust.

THE RIVER'S MESSAGE.

ALBERT BRAUN.

Moderato.
p SOPRANO. *dim.*

ALTO.

1. In - to the si - lent room the moon Her flood - ing ra - diance
 2. In far off lands a faith - ful heart The same fair riv - er

p TENOR. *dim.*

BASS.

pours; Be - neath the window sings the stream That laps the moon - lit
 sees; And greet - ings to the lone - ly maid, It sends o'er dis - tant

f *rit.*

pp *a tempo.*

shores. The maid sits by the spin - ning wheel, But the
 leas. O maid be - side the spin - ning wheel, The

pp *a tempo.*

rit.

wheel it's mur - mur stays, And the tears they rise to her
 lov - ing mes - sage hear; And still thy fears, O wea - ry

rit.

pp rit.

wea - ry eyes, At thought of by - gone days.
wea - ry maid, Not hope - less is thy fate.

pp rit.

*1st time Solo.
2nd time Chorus.*

mf

Wher - e'er thou art a moth - er's heart and

mf

f

care are ev - er near; Wher - e'er thou art a

f

moth - er's heart and care are ev - er near.

LIKE THE LARK.

Music by J. EICHREBEG.

*Allegretto.*SOP. *Mf*

ALTO.

1. Like the Lark, would I were sing - ing Thro' the
 2. Like the Lark, would I were drink - ing Draughts of
 3. Like the Lark, 'twixt earth and heav - en, Could I

BASS.

az - ure plains on high, O - ver hill and val - ley
 pur - est morn - ing air, Till on dew - y flow - ers
 free - ly float a - long, I would riv - et earth to

bring - ing Dreams of spring a - long the sky, Dreams of
 sink - ing, I could bask in fra - grance rare, I could
 heav - en With the mag - ic of my song, With the

spring a - long the sky.
 bask in fra - grance rare. Would I were
 mag - ic of my song.

Like the Lark.

sing - ing, would I were sing - ing, O - ver

Like the Lark, cres.

hills and val - ley bring - ing Dreams of

spring a - long the sky, Dreams of spring a - long the

sky, Dreams of spring a - long the sky.

HIGH SCHOOL MUSIC READER.
FINALE FROM CHRISTMAS ORATORIO.

C. SAINT-SAËN
Arranged by J. EICHBERG.

Maestoso.

Raise now your song on high, And now a-dore the

Lord our God With praise in His ho-ly tem-ple.

Shout, oh ye heav-ens, And earth, oh ex-alt thee,

In pres-ence here of the Lord, for He com-eth

For He com-eth now, Al-le-lu-

now, al - le - lu - ia. ia. Al - le - lu -

The first system of musical notation features a treble and bass staff in B-flat major. The treble staff begins with a melodic line for 'now, al - le - lu - ia.' followed by a repeat sign and a first ending marked '1'. The bass staff provides a harmonic accompaniment. A second ending marked '2' follows the first ending.

Al - le - lu - - - ia, al - le - lu - - -

The second system continues the melody. The treble staff has a long note for 'Al - le - lu -' followed by a comma and 'ia,'. The bass staff has a long note for 'Al - le - lu -' followed by a comma and 'ia,'. The system ends with a repeat sign and a first ending marked '1'.

Al - le - lu - - - ia, al - le - lu - -

The third system continues the melody. The treble staff has a long note for 'Al - le - lu -' followed by a comma and 'ia,'. The bass staff has a long note for 'Al - le - lu -' followed by a comma and 'ia,'. The system ends with a repeat sign and a first ending marked '1'.

- ia, Al - le - lu - - - ia, al - le - lu - -

The fourth system continues the melody. The treble staff has a long note for 'Al - le - lu -' followed by a comma and 'ia,'. The bass staff has a long note for 'Al - le - lu -' followed by a comma and 'ia,'. The system ends with a repeat sign and a first ending marked '1'.

- ia, . . . Al - le - lu - ia, al - le - lu -

Al - le - lu - - - ia.

ff

- ia, Shout, oh ye heav - ens, And

ff

earth, oh, ex - alt thee, In presence here of the

For He com - eth

Lord, For He com - eth now, Al - le - lu - - ia.

now, Al - le - lu - - - ia,

MOORISH SERENADE.

From "Spanish Ballads."
Translated by J. G. LOCKHART.

1st SOPRANO.

2nd SOPRANO.

ALTO.

BASS.

1. While my la - dy sleep - eth The dark blue heaven is bright;

2. All the stars are glow - ing A - mid the a - zure sky!

Soft the moon - beam creepeth Round her bower all night. Thou

In the stream scarce flowing, Mim - ic lus - tres lie! — Blow

gen - tle, gen - tle breeze, While my la - dy slum - bers, Waft

gen - tle, gen - tle breeze, But bring no cloud to hide . . . Their

light - ly thro' the trees, . . . Waft light - ly thro' the trees

dear re - splen - den - cies, . . . Their dear re - splen - den - cies;

The trees . . . : Waft Their

Ech - oes of my num - bers, Her dreaming ears to please.

Take not from her side, . . . Dreams bright and pure as these.

THE NIGHTINGALE.

Music by J. KICHBERG.

Andantino.

p Sweet night-in - gale! I hear thee sing,— Thy mus - ic

makes my heart up-spring; Oh, quick-ly come, sweet bird to

me, And teach me to re-joice like thee! Sweet night-in-

gale! to the cool wave . . . I see thee

p *SOLO.*

Sweet nightingale, to the cool wave

haste thy limbs to lave, When eve-ning's rest-ful shade Cov-ers

p CHORUS.

moun - tain, wood, and glade. Sweet bird, where'er . . thy dwell - ing

CHORUS.

be Up - on the Lin - den's lof - ty tree, . . Be - side thy

beau - teous partner there, Oh, greet a thousand times, a

thousand times my fair! Oh, greet a thou - sand times my fair!

FAIR LADY, RARE LADY.

Allegretto.

Music by J. EICHBERG.

SOP. dol.
ALTO.
 Fair la - dy, rare la - dy, Light on the lea, Wand'ring and

BASS.

pond'ring, "Oh, bring him to me!" Wand'ring and pond'ring, "Oh,

bring him to me!" Gal - lant knight, val - iant knight,

Sail - ing, pre - vall - ing.

p Swift on the sea, swift on the sea, *mf* Sail - - ing, pre -

sail - ing, pre - vail - ing,

- vail - - ing, Thy shall - lop shall be, Thy

cres.

shal - lop shall be! Ring - ing bells, sing-ing bells,

dim. *PIANO.* *dol.*

chime mer-ri-ly, Brave knight and la - dy bright, wedded shall be!

Ring - ing bells, sing - ing bells, chime mer - ri - ly,

p

Brave knight and la - dy bright wed - ded shall be!

This system consists of a treble and bass staff in D major (two sharps). The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the treble staff.

Brave knight and la - dy bright wed - ded shall be!

This system continues the melody from the first system, ending with a double bar line. The lyrics are written below the treble staff.

O THE FRAGRANCE OF THE AIR.

Words by CELIA THAXTER.

dol.

1st and 2nd SOP.

Music by J. EICHBERG.

O the fragrance of the air, With the breathing of the

ALTO.

O the fragrance of the air, With the breathing of the

BASS.

This system contains three staves of music for Soprano, Alto, and Bass voices. The key signature is D major (two sharps) and the time signature is 3/4. The Soprano part has a triplet of eighth notes in the final measure. The lyrics are written below each staff.

flowers! O the isles of cloudlets fair, Shining af - ter balm - y

flowers! O the isles of cloudlets fair, Shining af - ter balm - y

showers. O the fresh - ly rip - pling notes! O the

showers. O the fresh - ly rip - pling notes! O the

dol.

O notes!

warb - ling, loud and long, From a thou - sand gol - den

warb - ling, loud and long, From a thou - sand gol - den

thou - sand

throats! O the south wind's ten - der song! O the

throats! O the south wind's ten - der song! O the

song!

pp

song!

south wind's ten - der song! O the mel - low dip of

south wind's ten - der song! O the mel - low dip of

mf

mf

mf

oars Thro' the dream - y af - ter - noon! O the

oars Thro' the dream - y af - ter - noon! O the

3

3

3

waves that clasp the shore, Chant - ing one de - li - cious

waves that clasp the shore, Chant - ing one de - li - cious

tune! Wears the warm en - chant - ing day

tune! Wears the warm en - chant - ing day . . .

last of its rich hours, While my heart, in the sweet

To the last of its rich hours, While my

To the last of its rich hours, While my

May, Buds and blossoms with the flowers, Buds and

heart Buds and blossoms with the flowers,

heart . . Buds and blossoms with the flowers,

blos - soms with the flowers.

blos-soms with the flowers, Buds and blos - soms

Buds and blos - - soms with the flowers.

Buds and blos - - soms with the flowers.

THE MOUNTAIN BOY.

Music by J. EICHBERG.

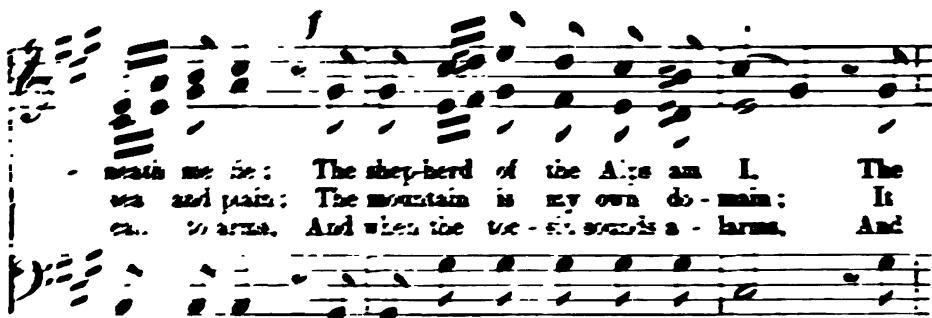
Vivace.

mf

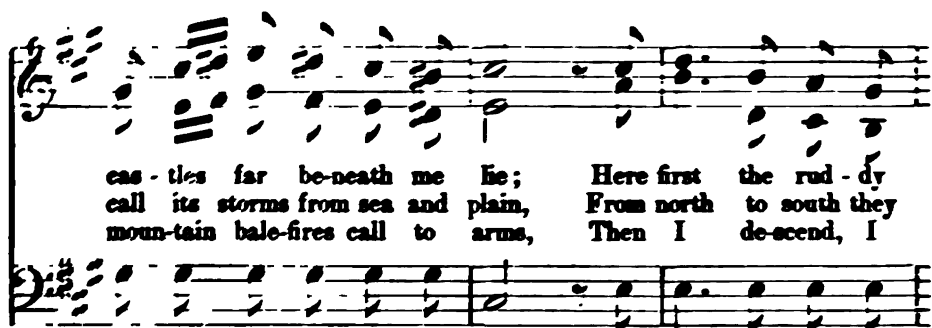
1. The shepherd of the Alps am I, The cas - tles far be -

2. The mountain is my own do - main; It calls its storms from

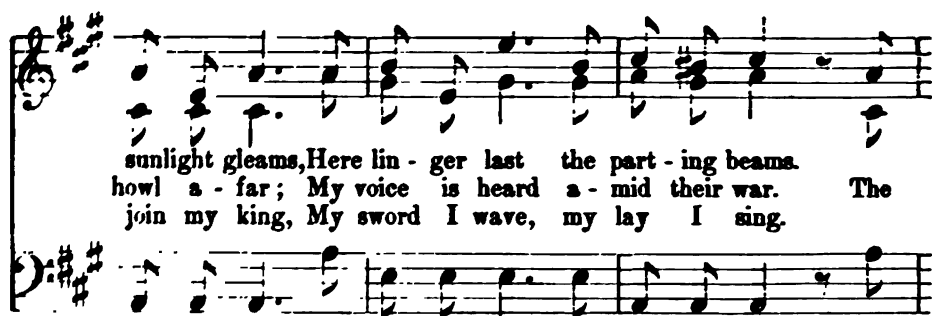
3. And when the toc-sin sounds a - larms, And moun-tain bale-fires



neath me lie: The shep-herd of the Alps am I. The
 sea and plain: The mountain is my own do-main: It
 call to arms. And when the war-rior sounds a-larms. And



cas-tles far be-neath me lie; Here first the rud-dy
 call its storms from sea and plain, From north to south they
 moun-tain bale-fires call to arms, Then I de-scend, I



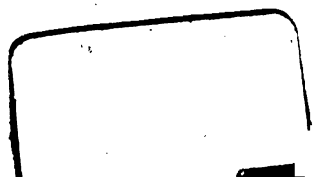
sunlight gleams, Here lin-ger last the part-ing beams.
 howl a-far; My voice is heard a-mid their war. The
 join my king, My sword I wave, my lay I sing.



mountain boy am I! . . . The mountain boy am I!

Chem. Sample - Ce.

(



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